GRAPHIC STORY WORLD

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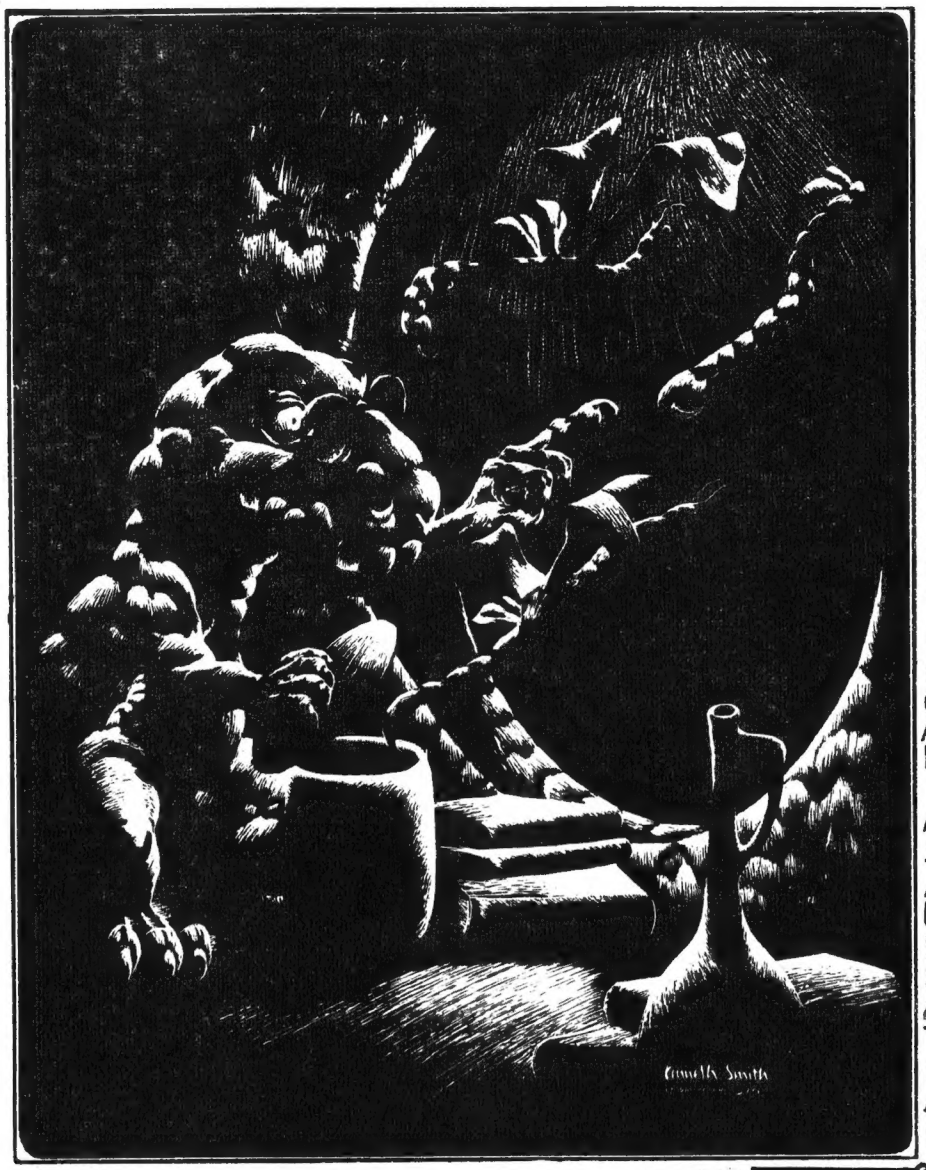

WHO *KNOWS WHAT PHANTASMAGORIACAL DELIGHTS HAVE BEEN RELEASED UNANNOUNCED INTO A CALM MIDSUMMER NIGHT?*

READERS OF PHANTASMAGORIA KNOW—ISSUE ONE, PUBLISHED THIS PAST JUNE, PRESENTED A NEW CONCEPT IN ZINES: ART AND REPRODUCTION OF THE HIGHEST CALIBER ILLUSTRATING A FANTASY STORY AS INTELLIGENT AS IT IS ENTERTAINING. PHANTASMAGORIA SET UP HIGH EXPECTATIONS, AND IT DISAPPOINTED NO ONE. NOW IT'S ABOUT TO DO IT AGAIN: PHANTASMAGORIA 2 IS IN PRODUCTION—FEATURING 2 S-F HORROR STORIES (PLUS 2 FANTASY PORTFOLIOS AND A STRIKING COLOR-PROCESS COVER). THE FORMAT WILL BE ENTIRELY DIFFERENT FROM ISSUE 1'S FABLE FROM THE AGE OF REPTILES (WHICH COPPED HIGHEST HONORS FROM George).

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PHANTASMAGORIA

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GRAPHIC STORY WORLD

THE MAGAZINE OF THE GRAPHIC STORY ARTS

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the ROUND TABLE

THE NEW book review column seems to be a great success, and—with Fred Patten as Book Editor—we'll continue to enlarge it, covering graphic story publications from all over the world.

BUD PLANT writes: "Fred Patten's review of the 'Lt. Blueberry' books in French turned me on to the character and the art—and having received copies of the four volumes reviewed, I'm more than pleased with his descriptions. Even if I can't read French, I still can enjoy the books. The more books and magazines that appear, the more tempted I am to take French!"

RON GOULART writes from Connecticut about Lou Fine: "Gill Fox, who drew 'Poison Ivy' and a batch of other comic book strips for Quality, and who now does NEA's daily 'Side Glances' panel, has a couple of handsome Lou Fine originals, Quality comic book covers. He told me that Fine had polio as a boy and was crippled. This meant he spent most of his early years indoors and drawing. He came across the work of Heinrich Kley, and this had a strong influence on his early approach to figure work, etc. The most successful period for Fine, says Fox, was the middle and late '40s when he did all those advertising strips. You knew that Fine did that strip in *Liberty*, 'The Thropp Family'? 'Donlou' was him and his inker, Don Somebodyorother." Ron also says: "Incidentally, to show you what sort of community this is, the public library in the nearby town of Ridgefield has a display of Fox's work up now, including old *Police* and *Hit* covers. Which livens up the old place."

"The other day I heard that Clive Arrowsmith, the famous British photographer, was planning a film of the Silver Surfer," writes a close-mouthed NICK LANDAU, from 10 Ladbroke Walk, London W11 3PW, England, "and he let out a few details which we've published in *Comic Catalog* 3.

"And we will soon be doing an interview with Frank Bellamy (who was second in the foreign artist section of the ACBA Awards) for *Comic Media*. Bellamy—who drew 'Thunderbirds'—is one of England's finest comic strip artists."

Our correspondent in Mexico, FRANCISCO JOSE MARTINEZ, is helping to form a group of graphic story fans in Mexico City. "The publica-

[*continued on page 35*]

EC PORTFOLIO TWO will come off the press sometime in March!! Same deluxe 12"x16" innards, except this time-over 50% more material + a new Frazetta cover! Costs more, too ... $15. the copy. ($12. before March 31)

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NEWSWORLD

TWO NEW JACK KIRBY COMICS ARE COMING FROM NATIONAL – AND TWO ARE SUSPENDED

Important changes are underway at National Periodical Publications, Inc., following a recent series of meetings, and the reorganization of the Board of Directors of Kinney National Services, National's parent company. New titles are being introduced, old titles revived--and two of National's bestselling comic books are being suspended. All 25¢/48-page comic books will revert to the previous 32-page format, and the price will be reduced to 20¢, conforming with the new industry pattern.

Jack Kirby's NEW GODS and THE FOREVER PEOPLE will suspend publication with issues #10, and two new Kirby books will take their place -- in addition to THE DEMON, Kirby's other new book, previously planned.

MR. MIRACLE, the largest-selling Kirby title of all, will continue -- and will play a significant role in the new series of comic books. Reportedly, only the MR. MIRACLE-oriented books will carry "Fourth World" stories.

The first of the new Kirby comic books is THE DEMON, on sale in June, one week after the last NEW GODS. It's a bimonthly. THE DEMON is a unique adventure comic book, set against the background of today's "horror culture." Kirby says, "We'll keep the glamour of the horror culture -- THE DEMON will be part of the Karloff and Lugosi world, not the Hammer Films type of thing." Two full issues have been completed, and everyone who has seen the stories has been tremendously enthusiastic. THE DEMON goes beyond the traditional horror film conceptions, and brings a genuine sense of adventure to what has characteristicly been downbeat, ritual tragedy. The characterizations are especially strong.

Following THE DEMON -- possibly in late summer -- will be a new single-character book with science fiction overtones. Then a new comic book about a familiar and popular character will appear, rounding out the Jack Kirby titles. As soon as further information is released, the WORLD will publish it.

The suspension of THE NEW GODS and THE FOREVER PEOPLE may not be permanent. According to sales figures, both from inside National and outside, among local distributors and others, they are among National's bestselling comic books. Early speculation is that National publisher Carmine Infantino may use some of the new titles as "spin-offs," assigning them to other artists and writers once they have been established -- since Kirby, prolific as he is, can only write and draw four magazines at a time. Reportedly, Infantino has talked of reviving THE NEW GODS and THE FOREVER PEOPLE in the future.

*

Meanwhile, other new comic books are coming from National.

In line with the current comic book trend of adapting series from other media -- "Tarzan," "Conan," "Doc Savage," etc. -- National has purchased the rights to Fritz Leiber's popular "Gray Mouser" sword-&-sorcery series (in print from Ace Books). Edited by Denny O'Neil, and written by him, it will be drawn by Howard Chakin -- a new artist whose work has been appearing in the limited edition magazines -- and Alan Weiss. The Gray Mouser first appeared more than thirty years ago (in John Campbell's famed UNKNOWN fantasy fiction magazine), like most of today's heroes...

Far more than thirty years old are Laurel & Hardy -- and they'll soon be appearing in LAUREL & HARDY COMICS, written and edited by John Albano, with art by Mike Sekowsky and Henry Scarpelli.

And almost thirty is The Heap from Hillman's AIRBOY comics, and he just won't die. Ichor-brother of Theodore Sturgeon's It (from the UNKNOWN story of the same name, which appears to have started it all), the latest version seems to be THE SWAMP THING, a new Joe Orlando book based on a HOUSE OF SECRETS 92 story by Len Wein and Berni Wrightson.

Nelson Bridwell will edit three new titles, WANTED, WEIRD MYSTERY TALES -- and THE INFERIOR FIVE. WANTED (which like WEIRD MYSTERY TALES will begin with #5 to take advantage of some Postal Service regulation) will feature reprints of superhero strips in the beginning, emphasizing the roles of the super-villains. Later, when the title catches on, new stories will appear, using heroes who don't have their own books. WEIRD MYSTERY TALES will publish in color the Jack Kirby stories intended for the second and third issues of the ill-fated black-&-white SPIRIT WORLD. The Kirby stories will be mixed with inventory yarns, previously purchased by National editors, and reprints. THE INFERIOR FIVE'll be reprints for the first two or three issues.

CHALLENGERS OF THE UNKNOWN -- after a false rumor a few months back -- is being revived after all. There are six Kirby stories in the series that have not yet been reprinted, and these will published first. New stories, not by Jack Kirby, will follow. The new artists and writers have not been set.

NEWSFRONTS

The Warren Publishing Company has announced the appointment of Bill DuBay as Art Director and Production Manager for CREEPY, EEERIE, VAMPIRELLA and FAMOUS MONSTERS magazine. A past contributor to CREEPY and EERIE, DuBay's work has also appeared in NATIONAL LAMPOON magazine. Once co-publisher of VOICE OF COMICDOM and other limited edition publications, he was a frequent

With National's return to a standard 32-page format, "John Carter of Mars" will be switched from TARZAN to a new ERB comic book. Tentatively called THE EDGAR RICE BURROUGHS BOOK, the final title is reportedly TARZAN PRESENTS. "David Innes," ERB's Pellucidar series, now appearing in KORAK, will share the magazine.

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NEWSWORLD

contributor to such magazines as FANTASY ILLUSTRATED (now GRAPHIC STORY MAGAZINE) and STAR-STUDDED COMICS. In his new position he will work with artists appearing in all the Warren titles, as well as managing the company's production department.

*

The first set of of a new series of Jack Kirby posters has just been published -- "Jack Kirby's Gods." Printed in full color, 11 1/2" x 17 1/2", and inked by Don Heck, with color by Kirby, they're $3.25 with postage from Communicators Unlimited, P.O. Box 336, Newbury Park, Calif. 91320. These are the same posters that have been on display (in the originals) at recent conventions. Other poster sets will be appearing soon, "Jack Kirby's Aliens," "Jack Kirby's Machines," and a set of "Robot" posters. They will all be printed on heavy paper, and the quality of the printing will be high. Incidentally, KIRBY UNLEASHED is now available in a special illustrated mailing envelope. The price of the portfolio is still $4.00.

*

"The Rise and Fall of the Martian Empire," by Ray Bradbury, featuring three full color pages of Bradbury's own comic strip adaptation of his book THE MARTIAN CHRONICLES appears in the March 12th issue of the WEST section of the Sunday Los Angeles TIMES. Originally conceived and drawn several years ago for possible syndication, they're published here for the first time. The first two pages -- the series was created as a full-page Sunday strip -- are beautifully done, drawn by Doug Wildey from character designs by Bradbury's book illustrator, Joe Mugnaini. The third, which completes the episode, is drawn by John Cassone -- and seems routine by comparison but is still effective. This is bound to be a collector's item. (Back issues of the TIMES are available from The Los Angeles TIMES, Times Mirror Square, Los Angeles, Calif. 90053, at 50¢ each.)

*

Tarpe Mills, one of the magic names in the Golden Age of Comic Books returned to the field in the December 1971 issue of Marvel's OUR LOVE STORY -- #14 -- illustrating Gary Friedrich's "Model with a Broken Heart." She was one of the first and best of the writer-artists to emerge in the early days of all-original comic books, possessing a unique gift for stories of the fantastic and bizarre. Her "Fantastic Feature Films" anthology series is still remembered. Soon, she went on to the syndicated strip, drawing "Miss Fury," an extraordinary costume adventure series that mixed violence, sex, realism -- and femininity -- in a way no other strip ever has. Marvel reprinted the series in its own comic book in the mid-'40s, and these issues are now eagerly sought after. Perhaps it's time for "Miss Fury" to return, as well ...

*

TIME MAGAZINE cover artist Mike Hinge is creating -- with Jim Steranko -- a remarkable 20-page graphic story so distinctive that Supergraphics (which has issued a series of striking Hinge posters) plans to publish it as a complete book. It's called "Star Child." (For information about the posters, write: Supergraphics, Box 445, Wyomissing, Pa. 19610. Most are $2.00 each.)

The mural is by Robert Crumb, for the Mission Rebels Headquarters at 17th & South Van Ness Streets in San Francisco. Spain Rodriguez has also done a mural for "Horizons Unlimited" on the corner of 22nd & Folsom Streets. They're in keeping with Crumb and Spain's belief that art ought to be available to everyone. =photography by Clay Geerdes

*

Ed Aprill is dead. Edwin M. Aprill, Jr., publisher of the Great Classic Newspaper Strip Series -- BUCK ROGERS, THE SPIRIT, SKYROADS, JOHNNY COMET -- and CARTOONIST SHOWCASE, was fatally injured February 3rd when his car skidded on the ice near his home in Ann Arbor, Michigan. He died the evening of the following day. He was universally liked, and he will be missed.

Mr. Aprill had just completed negotiations for future projects -- book publication of the first two years of Roy Crane's "Wash Tubbs," generally regarded as the first of all the adventure strips; and a book reprinting the last two years of Alex Raymond's "Rip Kirby. In addition, he had plans for a project involving Prince Valiant's Hal Foster. Reportedly, Mr. Aprill's wife and daughter -- who worked closely with him -- will complete all the projects and continue his publishing activities. Many Aprill books are still in print, well-produced, and of enormous interest to the collector and newspaper strip fan. For a catalog, write: 5272 Liberty Road West, Ann Arbor, Michigan 48103.

*

Roy O. Disney, who guided the business side of the Walt Disney entertainment empire, died December 20, 1971, at 78. Following his younger brother's death in 1966, he became head of the Disney organization, and took personal charge of the financing and construction of Walt Disney World, Walt Disney's last major work. ... On December 28th, Burton Gillette, 80, a pioneer animator who became the first director at Disney Studios -- he directed two Academy Award-winning shorts, "Flowers and Trees," and "The Three Little Pigs" -- died in Glendale, California. He had ended his career at the Walter Lantz studio several years ago. ... The creator of the "Betty Boop" and "Little Napoleon" newspaper strips; Daniel F. (Bud) Counihan, died January 5, in Wakefield, R.I. ... Charles Schneeman, 59, one of the great science fiction illustrators -- mainly for John Campbell's ASTOUNDING SCIENCE FICTION (now ANALOG) in the early '40s-- died New Year's Day after a long illness. In recent years, he was a staff artist for the Los Angeles HERALD EXAMINER. Although primarily known as an illustrator for the science fiction magazines, he also collaborated with Isaac Asimov on a science fiction newspaper strip, but it did not achieve syndication.

*

Paul Levitz, editor-publisher of the comic book newsletter ETCETERA, will go to work at National this summer as an editorial assistant. He is turning ETCETERA over to Joe Brancatelli, who will discontinue COMIC FANDOM MONTHLY with the 7th issue, so that he'll have full time available for the newsletter. CFM will close-out publication with a special issue of 60 or 64 pages, and Brancatelli promises to cram "everything we can in." For non-subscribers, it'll cost $1.00. (Write: Comic Fandom Monthly, 2016 East 23rd Street, Brooklyn,

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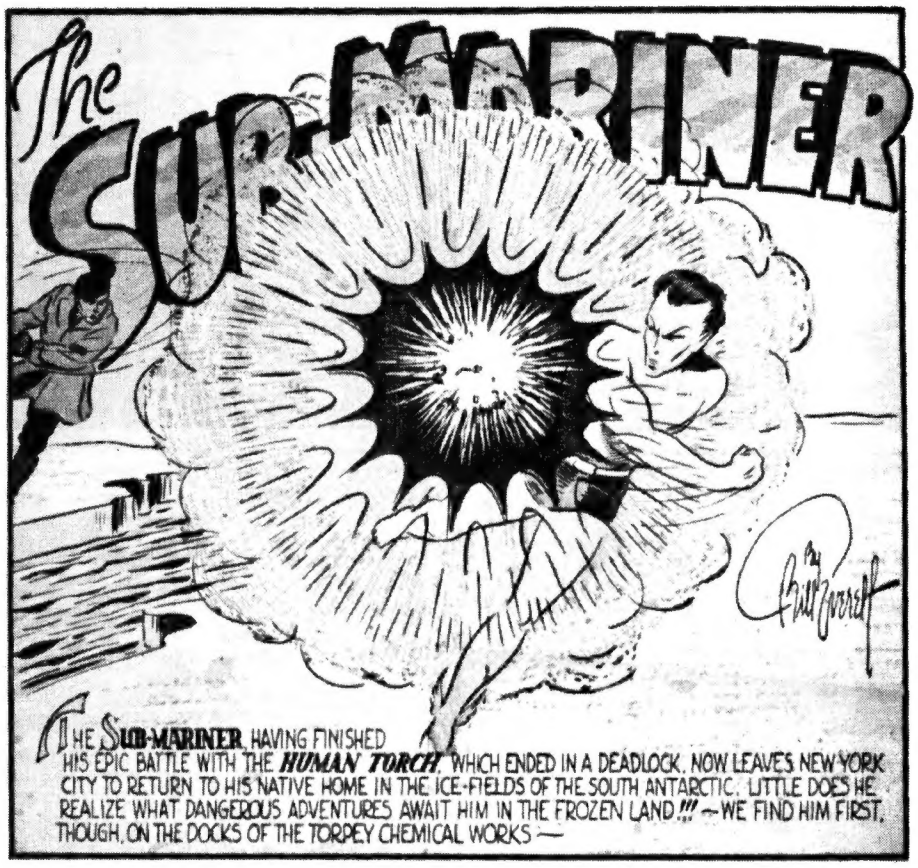
BILL EVERETT and the NAMING of NAMOR

BY DAN STRYKER


The SUB-MARINER
THE SUB-MARINER HAVING FINISHED HIS EPIC BATTLE WITH THE HUMAN TORCH, WHICH ENDED IN A DEADLOCK, NOW LEAVES NEW YORK CITY TO RETURN TO HIS NATIVE HOME IN THE ICE-FIELDS OF THE SOUTH ANTARCTIC. LITTLE DOES HE REALIZE WHAT DANGEROUS ADVENTURES AWAIT HIM IN THE FROZEN LAND!!! —WE FIND HIM FIRST, THOUGH, ON THE DOCKS OF THE TORPEY CHEMICAL WORKS —

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THIS MONTH, *thirty-three years after he created Namor, the Sub-Mariner, Bill Everett returns to his most memorable character—one of the handful of Golden Age heroes to live across the years. There is a deep, enduring mystery in all popular heroes. It is the secret of their lasting success. But there are smaller mysteries, too ...*

NAMOR. A STRIKING name. A singularly appropriate one, somehow, for the Sub-Mariner to bear. But a curious name, too, and one wonders how it come to be invented. The mind tinkers with the thought.

Bill Everett is known today primarily for his creation of "Sub-Mariner," but in the Golden Age he was famed for two other comic book series as well——"Amazing Man," the feature of *Amazing Man Comics*, and "Hydroman," which led off every issue of the early *Heroic Comics*.

"Amazing Man" was the first. It began in the magazine's fifth, September 1939 issue. (Earlier numbers were probably published under another title.) The Amazing Man's civilian name—like Sub-Mariner and Hydroman he had no real "secret identity"—was John Aman. Aman. Another striking name, but this time its origin is clear: Amazing *Man*. Yet the name seems to imply more, un-man as well as A-Man, and looking back through those old stories, one suspects that it influenced the character and the early tales enormously — for John Aman was neither hero nor villain, but somehow beyond commonplace good and evil.

Then, of course, in the November 1939 issue of *Marvel Mystery Funnies*, Namor, the Sub-Mariner was born. Namor. Curious name. Namor...

With the April 1940 *Amazing Man*, Everett turned the strip over to A. L. Kirby, whose name had appeared earlier as a collaborator, and "Samuel Decker"——reportedly artist Sam Glanzman. Soon, the first, August, issue of *Heroic Comics* appeared, starring Hydroman. Hydroman's "real" name was Bob Blake. Quite a simple name? Not unusual at all? So it'd seem. But Bill Everett sometimes signed his comic book stories in other ways, and an adventure of one of his minor heroes was credited to "William Blake." His full name is William Blake Everett. And the difference between "Bob Blake" and "Bill Blake" is not great. Again, the name of the hero seems to have influenced the stories. For despite all the super-powers of the star, who could turn himself into water, even as the Amazing Man had been able to dissolve into a "green mist," "Hydroman" was a surprisingly realistic strip. Characterizations of the leads were unusually convincing for the comic books of the period, and they often seemed based on real people, and set against real backgrounds.

So names meant a great deal to Bill Everett—even those of secondary characters appear to have been chosen with unusual care—and the names of at least two of his heroes are significant in themselves.

Namor. Namor... True, the letters in reverse order spell "Roman," and the Sub-Mariner does have many of the proud mannerisms we identify with the Romans—but even so, he has a youthful passion the sober Romans seldom knew. And what relationship does "roman" have to water or the sea? Roman...roman... Of course, "Hyd*roman*"!

If the original name for Sub-Mariner had been Hydroman, then Everett——searching for a name that would be fitting or descriptive——might have tried spelling the name backwards, *N-a-m-o-r-d-y-h*, or phonetically, "Namor-die." If it's so, then those last three letters did "die" (or "hide," *h-y-d*, if the word was read from the front), and Prince Namor was created——and survived his original title to become the Sub-Mariner instead.

"Aman" gave his character a touch of amorality, and "Bob Blake" gave his character realism. Did "Namor-Roman"—with all the pride and power the name suggests—influence the final personality of the Sub-Mariner who appeared in the pages of that first issue of *Marvel Mystery Funnies*? If it had not been for the trick of a name would we be remembering the great team of the Human Torch and Hydroman, instead — for the Hydroman who ultimately was born in *Heroic Comics* is far more nearly a watery version of the Torch?

Or is it all an unlikely coincidence? Probably only Bill Everett knows...

=Dan Stryker

OVERLEAF: *A glimpse of Bill Everett and "Amazing Man" in 1939, just before the creation of "Sub-Mariner." "Uncle Joe" was Joe Hardy, then publisher of the Centaur comic book line.*

Meet The Artist

A FELLOW that can do a strip like "Amazing Man" and who has given you such fine stories as "Skyrocket Steele"; "Dirk the Demon"; "C-20 Mystery," must be a very unusual artist. And, William Blake Everett is just what you would expect.

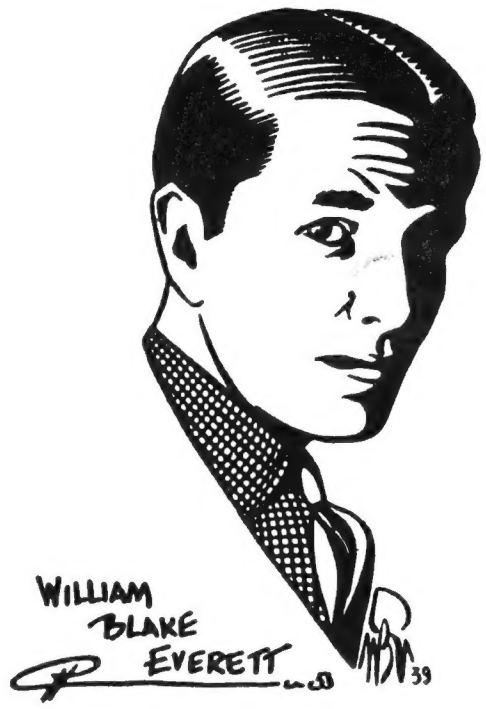
He's done a good many things in his young life—he's still a young man—such as working in a gold mine, living on a small Montana cattle ranch, sailing on a tramp ship, newspapering on two of the leading newspapers in this country Yes, Bill's been around!

All of this adventurous life, together with a fine artistic sense makes Bill an outstanding artist, capable of turning out the kind of material which is filled with authentic drama and action, much of which he has seen or experienced himself!

But to begin at the beginning!

When Bill was very young, he spent several years in Arizona and Montana, and went to high school in the desert town of Wickenburg, about sixty miles from Phoenix. During the Summers, Bill worked in the Grace Mine, a gold-mining claim in the Vulture Mountains, in which his family had an interest.

Besides this, Bill worked, during the school year, delivering newspapers and clerking in a local drug store. Then, later, his family moved to a small cattle ranch in Montana, and days of wonder opened up for Bill, because this seemed the real "West" to him. Bill learned a lot of things, among them, how to ride a horse, how to spin a rope, how to handle a gun — in other words, how to be a cowboy ...



Only, he never became a cowboy — that is, a real, full fledged one, because his family returned to their home, which was in Newton, Massachusetts. Bill forgot about the plains as soon as he caught the smell of salt air, and embarked on a seagoing tramp which went from Maine to Florida.

But Bill had to get back for his studies, for he had made up his mind that he was going to be an artist. While studying at the Vesper George School of Art in Boston, he worked in a large advertising agency.

Soon, Bill was ready for greater responsibilities, and he was appointed to the art staff of the Boston Herald, and later, the Boston Traveler. As newspaper life appealed to him, Bill decided he'd like to get on the staff of a big newspaper —and with his characteristic modesty, chose the New York Herald Tribune as a good roosting place. He landed there in 1937, and stayed long enough to learn some more tricks, and get ready for the next big job, which was art director of Radio News magazine. When that magazine moved from New York to Chicago, Bill went along, and took on several more magazines.

But New York was in his blood. Last Summer he came back and began free lancing. As a newspaper man, he fell very easily into the adventure strip work, and began drawing his famous series—"Skyrocket Steele," "Dirk the Demon," and others. Then, lately, he tackled "The Amazing Man," probably his best work in this field.

Bill is tall, red headed, and handsome He's quite a banjo and guitar player, and loves, of an evening, to sing and strum the old Western songs. He's crazy about the sea, and some day hopes to own a sleek sailing boat, go places, and do many more things!

Uncle Joe,

Editor

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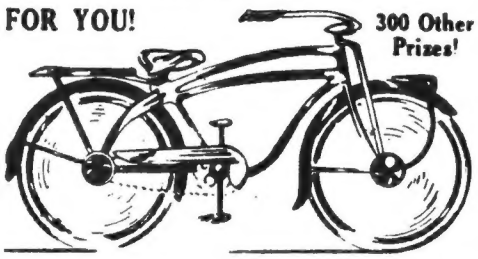

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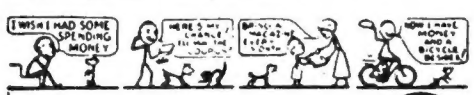

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HEY KIDS LOOK!

MYSTERY!

Something NEW!

By a.b.everett

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John Benson BETWEEN the PANELS

'an interview with

Roger Brand's work has appeared in various underground comics, including the two he edits, *Tales of Sex and Death* and *Real Pulp Comics*. His work has also appeared in *Witzend*, *Creepy* and *Candid Press*.

Friedel Benson and Gary Arlington were also present during the interview, and participated in it.

Benson: *I want to talk about your interest in regular comics and the relationship of regular comics to underground comics.*

Brand: Well, most of the people in underground comics are really influenced by the so-called overground comics. And I don't think that most people understand the relationship between them, that the heroes and idols of the underground cartoonists are commercial cartoonists. Kurtzman is the biggest one; people look at Kurtzman as something separate from most commercial comics, and he *is*, only in terms of quality, b u t he *is* commercial stuff. I'm using "underground" and "commercial" loosely in this context, purely to differentiate, not to imply some impassable gulf of integrity. Kurtzman, as part of EC, and EC in general influenced t h e underground comics an awful lot.

And so did Kirby, and therefore Marvel, because Marvel *was* Kirby during the '60s. There's a lot of underground stuff that reflects Kirby in a way that... like they're not picking up on what Kirby did. Larry Welz is an example of someone who uses Kirby's style and really doesn't get into the things that make Kirby as good as he is. He just reflects the fact that Kirby was a huge influence in the '60s.

And that doesn't even get into the humorous stories. Obviously Carl Barks was a big influence; so was Walt Kelly, and I guess John Stanley. And when they weren't a *direct* influence, they were an influence anyway——somebody can be an influence without influencing the direct way a person draws.

: :

Benson: *Name off a dozen of your influences.*

Brand: Kurtzman, Kirby, Roy Crane, Eisner, Andre Franquin and a couple of other French cartoonists named Giraud and Hermann ... Gil Kane, Meskin, Toth, Jack Cole, Walt Kelly. But these are people who have influenced a lot of people. They've influenced the flavor of comics and comics as a form——including underground comics——without always influencing anybody's ability to do something well. And I think that's true of a lot of cartoonists...in fact, it has its culmination in someone like Joe Kubert, who I think is a really mediocre cartoonist, the epitome of being totally trite even in the best stuff he's ever done, and yet is worshipped and idolized by a lot of people. He's the best example of a super hack; he's the best hack there is, you might say. In fact, to go one step further, Neal Adams has much more artistic integrity than Joe Kubert will ever have, but is so hung up on Joe Kubert's viewpoint that he's no better than Kubert, even though he's potentially a much better artist. Well, no, he's better than Kubert. But he could be a lot better than he is.

Benson: *We're getting away from the subject of influences on underground comics. I want to know about interests that go further than just a childhood interest in EC. I mean, practically everyone has a recollection of ECs from when they were young. There has to be more than that in order to say that a direct relationship exists.*

Brand: I see what you mean. That's true, except maybe it ought to be said that ECs were still aboveground comic books and they still were a culmination, to some degree, of the form at the time. But that's true, I guess most underground cartoonists, to whatever degree they!re influenced by commercial comic books, it's in a way that they could probably tell you about, but it isn't stuff that they followed that consciously.

Benson: *You're very interested in commerical comics and their history. How many other underground cartoonists have that strong interest, do you think? For example, Jim Osborne seems to be very interested.*

Brand: Maybe not many are, as much as me; maybe my orientation is more commerical - comic book than most. As a matter of fact, there are a lot of them that have done it in reverse. There are some that weren't that interested for a while and since then they've done a lot of retracing. Now it seems to me that instinctively they always had to have been sort of interested. But those who've made a real dedicated study, I'd say maybe 30%. It's hard to say.

Benson: *Who are they?*

Brand: Maybe it has to partly boil down to looking at the styles, being able to tell by the style who's influenced a person. I mean, it's obvious that somebody like the guy that does "Doonesbury" was never a comics fan. I think he was a Feiffer fan maybe. I think that tells a lot.

Benson: *But for people who don't believe their eyes, I want you to give some first-hand information.*

Brand: Well, I can give you some examples that aren't necessarily representative, but they're the only people I've been involved with, by being the editor of their stuff. I would say that Bill Griffith was never interested in comics until he started recently. Same with Justin Green, although he had more of a familiarity from former memories than some others.

Arlington: *He was into "Superboy"*

Roger Brand'

and "The Fox and the Crow."

Brand: Yeah, but without the slightest interest in drawing or collecting them. He was familiar with them, but I think that's the difference John means, right? Paul Rodgers was an avid collector, not to the extent of some, but he was all into the artists and so on. Joel [Beck] was also, although he wasn't interested in anything except Walt Disney and animation-type cartooning, and the only interest he had in anything that was relatively straight or realistic was just to the extent that Kurtzman got into straight cartooning in his books. Well, it's obvious whose influences Crumb's are among the commercial people.

Benson: *It's obvious from those hundreds of hand-drawn comics he did as a kid that Crumb was a big comic book fan.*

Brand: It's just as obvious about Shelton, if you look over his stuff, that he's influenced a lot by Kurtzman, do you agree? [S.Clay] Wilson's early stuff is kind of interesting that way because he has stuff that he's done that's similar to those hand-drawn Crumb things, in that he did them back when he was thirteen or so. He was an EC fan, although nobody seemed to know it until much later. But he was, and he would do these stories in which each story would be one sheet of paper, one side being a drawing that was like an EC cover—although not as influenced in every point of style—which would have the title of the story on it. And the other side of the paper would be like a 12- to 18-panel little pencilled story.

Benson: *Like the story that appeared in* Yellow Dog, *where he reprinted one of his early stories next to the same story done in his new style?*

Brand: Well, that was later. It's good that he did that. But there, even the earlier version was 1961 and the later version was '68, whereas the stuff I'm talking about is like 1953. But it still is a good example, because the relationship of the '53 to the '61 is exactly the same as the relationship of the '61 to the '68. It's been absolutely constant. I don't think that there was ever any point that he decided, "hey, I can start doing something that's really far out." Maybe there was a little stylistic change that way, you know, when he started being in *Zap*; maybe just a little bit. But by and large I think it's been completely steady.

Spain is a big EC fan and is also familiar with a lot of other early comic book stuff. He's been through different periods. He was really into painting, and Jackson Pollack, and I think he was influenced by certain of the pop artists. He's really into the different formal aspects of painting. But you heard Simon [Deitch] the other night talking about how Spain almost killed the cat when it pissed on Spain's ECs. And Simon's description was not exaggerated—I'm sure that Spain was really ready to hang the cat.

Benson: *Kim is pretty big on comics, isn't he?*

Brand: Kim *is* pretty big on it, but Kim got into it mainly through Simon, who, in terms of history and so on, is much more into it than Kim. Incidentally, you might not know that Kim's and Simon's father, Gene Keitch, was the art director at Terrytoons for awhile and won an Academy Award for directing "Monroe," the Jules Feiffer cartoon. And he also created Tom Terrific and ... uh, Terrific Tom, something like that—there were two names for it.

Benson: *I assume that Moscoso is not terribly interested in comics.*

Arlington: *I think he is to a point.*

Brand: Yeah, probably more in a way that's consciously aesthetic. Like, he looks for what he can translate into a...well, he's interested in it in a really pop art way. He's interested in the way balloons work and all the ways the conventions have made themselves successful.

: :

Friedel: *What's the real difference between underground and regular comics?*

Brand: Well, the term "underground" I think would be utterly useless in that underground cartoons have nothing except a stylistic thing in common with what underground once meant.

Benson: *It's a term that implies a certain format, a certain method of distribution.*

Brand: Right. And in terms of subject matter, the best definition of "underground" comics is the Milwaukee, the Denis Kitchen, people, because their stock - in - trade is what is "underground." They say, "OK, 'Faar-out, screwing, dope and overthrowing the government,'" you know, "that's underground." They don't *cover* these things, but they mention them a lot.

The term "underground" is meaningless except that it has that lingering connotation. And the only way that the word has any use at all is that it's still the only word that describes this body of comic strips, to differentiate it, as opposed to DC and Marvel. And that's all it's opposed to, too. Nobody ever says, as opposed to Charlton, or as opposed to Archie. The only things that are taken into account as being relative to each other, even by contrast, are the so-called "underground" versus DC and Marvel. So DC and Marvel are credited as having something going for them.

=John Benson

MILT GRAY ON ANIMATION

ONE OF THE FUNNIEST animated cartoons I've seen is a feature-length film you may never have heard of——"Out of an Old Man's Head," which recounts an old man's memories of his childhood and early adulthood. Made in Sweden, it was drawn entirely by four artists.

Few people outside the animation industry know of the many animated entertainment films that have been made and are currently being made away from Saturday morning television and——in years gone by——the major studio theatrical shorts series, such as Warner Bros.' "Looney Tunes" and "Merrie Melodies." These other animated films are labors of love by professional animation artists and by novices, who make them in their own houses and in the major studios after hours.

Many of these cartoons are professional one-man projects, which make them truly individual works of art. The majority are made, if not by one person, by a very few people who share a common interest ——like the creators of "Out of an Old Man's Head"——and they're often made by less expensive methods than the traditional inked-and-painted cells. You might see full animation in pencil on a single level of paper (per frame) and colored with felt-tip markers, or the original animation done on cells with a paint brush, giving the effect of an animated painting. These highly personal methods bring the films a fresh, dynamic quality that is often lost in the highly polished, assembly-line cartoons of the major studios.

They range in quality from amateur to professional, in length from twenty seconds to ninety minutes——and in subject from personal statements to broad comedy cartoons.

There are experimental art films like "The Tender Game," a beautiful film directed by John and Faith Hubley in the early 1960s, in which simply designed human figures and effects are fully animated with broad, fluid brush strokes on the cells, giving the effect of literally a living painting; and "The Goon Song," a humorous abstract animated film in which the colored shapes were painted directly onto the frames of film by Carl Bell sometime in the early 1960s.

And personal statement cartoons such as "The Good Friends," an uncompromising and controversial expression of a man-woman relationship, drawn and animated directly on cells by Jimmy Murakami about 1969; "A Child's Introduction to the Cosmos," a humorous look at primitive religious beliefs regarding the heavens and the earth (many are still held today), imaginatively animated with cut-out drawings by Hal Barwood in 1964; and "Escalation," an anti-Johnson film using both limited-animation cartooning and quick shots of still photos, done by Ward Kimball in 1968 (just prior to Lyndon B.'s announcement that he would not seek re-election.)

And full-length cartoons like "Out of an Old Man's Head."

Produced by Gunnar Karlsson, who originated the idea, and directed by Tage Danielsson, with animation by Per Ahlin, the film was completed in 1968. It has now been in release for four years, and yet few American audiences have had an opportunity to see it.

The artwork and animation are very stylized in "Out of an Old Man's Head," and most of the animation is limited——but in the best sense of the word. The film opens with a live-action sequence showing an old man being committed to a nursing home and then sitting alone and lonely in a wheelchair, reflecting back on his life. The cartoon begins with the old man's preschool days and continues on to his early adulthood, with the old man's voice narrating the story in a very dry and frank manner. His reflections cover all of life as he had lived it, including sexual matters: his first puppy - love in grade school, the time he tried to suppress a fart in the presence of his girl (and failed, loudly), his first encounter at a house of prostitution, and so on. This first cartoon section ends when——in live action——the old man's thoughts are interrupted by another person who wants to discuss a get-rich-quick scheme. The second cartoon section begins as the old man becomes lost in thought again, contemplating his own failure with a get-rich-quick scheme, and how things might have been different if he had succeeded. It ends in a fantasy of how his great success might have brought him into direct conflict with the gangster world. The film concludes after two more live-action sequences of the old man's thoughts being interrupted, and cartoon sequences of his resulting reminiscences and daydreams. It is a remarkable adult comedy cartoon.

These unusual films are rarely shown publicly, either in theaters or on television. For this reason, primarily, Association Internationale du Film d'Animation (ASIFA), an international organization of animated film makers, was formed in France in 1960 for the purpose of exchanging animated films and ideas from all countries, publishing bulletins to keep the membership informed of developments in the field ——and holding regular screenings of these seldom shown animated films. ASIFA (pronounced "ah-*see*-fah") now includes more than five hundred members in twenty-eight countries.

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ANYONE CAN JOIN ASIFA. Membership dues are $10.00 annually for professionals and $6.50 for non-professionals, by the calendar year.

For further information in the Los Angeles area, write to ASIFA-West Coast, 8039 Matilija Avenue, Panorama City, Calif. 91402. In the New York area, write to ASIFA-East Coast, c/o Richard Raugh, 25 West 45th Street, New York, N. Y. 10036.

Regular ASIFA screenings in the U. S. are usually held only in Hollywood and New York City. However, each year a new program of the latest animated films, known as the International Tournee of Animation, is distributed to most cities in the U. S. and exhibited in either a local theater or art museum. For further information regarding the scheduling of the Tournee in your area, write the International Tournee of Animation, Box 31348, Diamond Heights Station, San Francisco, California 94131.

=Milt Gray

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LA PESANTEUR EST ENORME! SANS NOS COMBINAISONS ANTI-G, NOUS SERIONS TRANSFORMÉS EN GALETTES EN QUELQUES MICROSECONDES...
APPUIE DE DEUX DEGRÉS VERS L'EST, LE CARTO-ROB ANNONCE LE PLANCHER DES VACHES..
LA TERRE, LÀ!... UNE PLAGE!... TOUT À FAIT MA VENDÉE NATALE... EN PLUS GRAND!
HÉ!.. REGARDE LÀ-BAS!.. UN ARTEFACT!..
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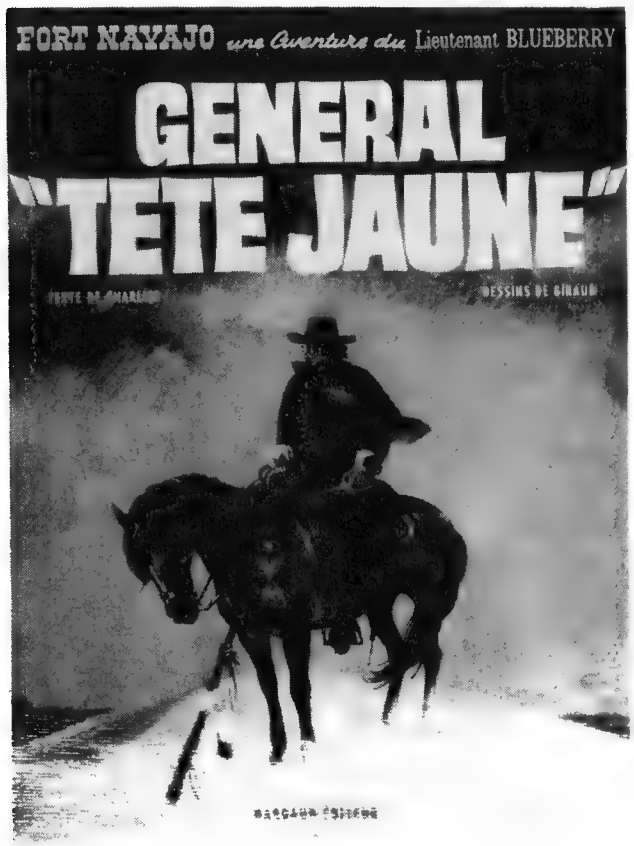

ABOVE: *A page of the "Gyr" science fiction story, "L'Artefact," in* Pilote Annuel.

LEFT: *"Gir's" painting for the cover of the latest "Lieutenant Blueberry" album.*

JEAN PIERRE DIONNET

THE MANY LIVES OF JEAN GIRAUD

It seems simple.

His name is Jean Giraud, a French cartoonist, born in 1938.

As a child, Jean Giraud falls in love with the comic strip. He goes to the school of "Arts appliques" where he learns academic drawing (this is important, because he does not believe in self-education for cartoonists). At that school, he meets another fan of comics, Jean Claude Mezieres (who now illustrates *Pilote*'s space opera strip "Valerian").

At sixteen, Jean Giraud does his first strip in the French magazine *Western*. It is a good humorous western, inspired by two great Belgian cartoonists, Franquin ("Spirou") and Morris ("Lucky Luke"). With the help of Mezieres he joins the variety comic strip weekly *Coeurs Vaillant*, where he does "true stories" and westerns — his first realistic strips, unskillful and clearly inspired by the great cartoonist Jije (creator of "Jerry Spring" and—today—*Pilote*'s "Michel Tanguy"), whom he meets just before his time in the army. In the service he does comics again—in a military comic book *5/5*.

When he returns to civilian life, his dreams come true. He becomes Jije's inker for the western "La piste du Coronado." The artist becomes his professor and he learns the techniques of comics. After a year, Mezieres finds both of them a job as illustrators, but after three months, it ends—and Giraud goes to *Pilote*.

It is at *Pilote* that he becomes "Gir." Helped first by Jije, and then alone, he begins a great western strip, "Lieutenant Blueberry" (now reprinted in hardback, full-color "album" form, and reviewed in GRAPHIC STORY WORLD 4). The stories, all written by scenariste Jean Michel Charlier, are strongly reminiscent of Hollywood western mythology, and soon Gir has found his own drawing style—classical but

DES TRACES DE LEUR PASSAGE, ENFIN !... C'EST ICI QU'A EU LIEU L'EXPLOSION QUE NOUS AVONS ENTENDUE, UN ROCHER DEVAIT BOUCHER LE PASSAGE... ET ILS L'ONT FAIT SAUTER...

OUAIS ! LA PAROI EST ENCORE CHAUDE...

UN PEU PLUS TARD, ALORS QUE LA NUIT COMMENCE À TOMBER

ET MAINTENANT, PROSIT... OÙ SE CACHE CETTE FAMEUSE MINE ? MA PAROIE, ON DIRAIT QUE CE FICHU CIRQUE ROCHEUX N'A AUCUNE ISSUE !

BEN... HEU... C'EST VRAI... C'EST UN CUL-DE-SAC... LA MINE S'OUVRE QUELQUE PART AU MILIEU D'UNE DE CES PAROIS... L'ENNUYEUX, C'EST QU'À PARTIR D'ICI JE NE POSSÈDE PLUS QUE DES RENSEIGNEMENTS TRÈS VAGUES...

ET IL FAUDRA DES SEMAINES POUR TOUT FOUILLER, HEIN ? TSS, TSS... PAUVRE PROSIT QUI VA MOURIR DE SOIF À CAUSE DE SON ENTÊTEMENT STUPIDE !

WAHY ! JE SUIS PRÊT À JURER SUR TOUTE UNE MONTAGNE D'OR QUE J'IGNORE OÙ SE TROUVE EXACTEMENT LA MINE...

JE TE DONNE JUSQU'À L'AUBE POUR RETROUVER LA MÉMOIRE... TU NE CROIS TOUT DE MÊME PAS QUE JE VAIS M'EMBARRASSER D'UN ASSOCIÉ AMNÉSIQUE, NON ?...

D'ICI LÀ J'AI ENCORE BESOIN DE TOI POUR PIÉGER L'HOMME AUX BALLES D'OR. NOUS CAMPERONS BIEN AU CENTRE DE LA VALLÉE...

AH BON ? T'AS UN PLAN ?...

TRÈS SIMPLE ! JE SUIS À PEU PRÈS SÛR QUE L'HOMME EST À PIED... JUSQU'À MAINTENANT, DANS LA MONTAGNE, IL A EU L'AVANTAGE DU TERRAIN... MAIS SI NOUS PARVENONS À L'ATTIRER EN TERRAIN DÉCOUVERT IL EST PERDU ! AVEC NOS CHEVAUX, NOUS LE FORCERONS SANS PEINE À LA COURSE...

TIENS ! VOILÀ L'ENDROIT IDÉAL ! BIEN EN VUE... ON VA TOUT FAIRE POUR LUI FACILITER LE TRAVAIL À TON SPECTRE... ALLEZ PROSIT... ON CAMPE ICI ! PIED À TERRE !... ET ALLUME-MOI UN FEU DE TOUS LES DIABLES !

LÀ-DESSUS !? MAIS... MAIS T'ES CINGLÉ !? NOUS ALLONS RESSEMBLER À DES CIBLES DE BARAQUE FOIRAINE !

A page of "Lieutenant Blueberry" — a good example of "Gir" storytelling.

© 1971 Dargaud S.A.

© Ed. Opta.

© 1971 Moebius

ABOVE: *A sample of "Moebius" humor.* LEFT: *"Moebius" the science fiction illustrator (for the French edition of Edmond Hamilton's* Starwolf — Loup des etoiles).

beautiful, which culminates in an interesting use of color and visual story-telling in his best story, a tale of Lieutenant Blueberry, "La mine de l'allemand perdu" ("The Lost German Mine"). Ironically, even though it is above all an adventure strip, it is far more realistic and true than virtually all of the U.S. western comics. For *Pilote* Gir also does stories and art about current topics, not unworthy of *Mad*'s early-day "humor in a jugular vein." And today Jean Giraud/Gir is also comic art professor at the University of Vincennes, near Paris.

But it is not all so simple.

Besides Gir, the great traditional cartoonist, there is also another Giraud—the father of French underground comix. H i s name i s Moebius.

While Giraud worked as an illustrator after leaving the army he also drew—for the monthly *Hara Kiri*—humoristic horror stories reminiscent of Jack Davis & Co., but anticipating today's underground comix. Then Moebius disappeared for a while and came back as the best—with Philipe Druillet—French science fiction illustrator, drawing in the French edition of the U. S.'s *Galaxy*, doing paintings for the science fiction paperback series Galaxy-Bis, and drawing many illustrations for the luxurious hard-bound sf library "Club du Livre d'Anticipation." His paintings are as good as Emsh covers, and if his drawings are not equal to Virgil Finlay illustrations it is because nobody is able to do it. Moebius is as free, as new and as singular as Richard Corben: I can't imagine a bigger compliment.

And there are other Girauds.

Once, in the monthly *Total Journal*, a beautiful portrait appeared, arabesque, with an "art nouveau" thin line, signed "P. Luckner." It was he.

And strangest of all, as I am writing this, things are changing once again. In the first *Pilote Yearbook* there is a story as free as the best Moebius jobs, but in the Gir territory. It is signed "Gyr." At last, Gir and Moebius have met.

: :

BIBLIOGRAPHY

GIR: The ten albums of the "Lieutenant Blueberry-Fort Navajo" series. (The best are the last four, a complete novel which begins with the linking of the U.S. continent by rail, and climaxes with *Le General Tete Jaune—General Yellow Head*—which features a Custer-like antagonist who opposes Blueberry, and a battle that almost parallels the Little Big Horn.)

His news satires appear from time to time in *Pilote* weekly. (See GRAPHIC STORY WORLD 2.)

GYR: *Pilote Annuel*

For these, write to:

Pilote
Dargaud Editeur
12 Rue Blaise Pascal
92-Neuilly, France

Or inquire at your local specialty bookstore, or The Graphic Story Bookshop.

MOEBIUS: Some of his *Hara-Kiri* strips were reprinted in the first issues of the comic strip monthly *Charlie*.

Write to:

Editions du Square
35 Rue Montholon
Paris 9°, France

For his science fiction illustrations, the best are in the "Club du Livre d'Anticipation" books: Poul Anderson's *Agent de l'Empire terrien*, Francis Carsac's *Ceux de nulle pat*, R. A. Heinlein's *Route de la gloire* and *Revolte sur la lune*, and Edmond Hamilton's *Les loups des etoiles*.

Write to:

Club du Livre d'Anticipation
24 Rue de Mogador
Paris 9°, France

A portfolio of Moebius drawings has been printed in the second issue of the art-oriented limited edition magazine *Spirits*. The price is 10 Francs.

Write to:

Spirits
15 Rue Beranger
92 Chatillon, France

NOTE: Some of the biographical information in this article was drawn from the Giraud interview by Claude Moliterni in *Phenix* 14, available from your specialty bookstore, or the Graphic Story Bookshop.

=Jean Pierre Dionnet

THE BOOK WORLD
conducted by Fred Patten

Hergé, Harvey Kurtzman & Bill Elder, Burne Hogarth, Vane Lindesay, Jerry Siegel & Joe Shuster, Martin Sheridan—the world of the graphic story...

Cigars of the Pharoah, by Herge, trans. into English by Leslie Lonsdale-Cooper & Michael Turner. (Methuen Children's Books Ltd., London, 1971; 62p., 9" x 12", color, boards; 60 pence.) When ordering by mail, address: B. H. Blackwell Ltd., Broad Street, Oxford, England OX1 3BQ, Great Britain. Available in the U. S. for $2.75 from the Graphic Story Bookshop, or from specialty bookstores.

It's been three years since the last new "Tintin" book appeared. Herge has written twenty-two in all —the first in 1929—and most of the last sixteen have long since been translated into English. With no prospect of another new volume appearing soon, the English publisher has gone back to the untranslated first six books to see what could be salvaged. The result is *Cigars of the Pharaoh*, the first "Tintin" translation into English since 1968. And it's quite interesting to note the revisions from the French text that Metheun has made.

Cigars of the Pharaoh was first reprinted in album form in 1934, as the initial half of a two-volume adventure, *Tintin in the Orient*. It's important in the series because it's the story in which Tintin first meets the Thom(p)son twin detectives; Roberto Rastapopoulos, his most dangerous adversary; and a couple of other continuing characters. The adventure was completely redrawn in 1955 (Herge's early art was rather crude) for a new printing as a full-color book, and it's this edition that Methuen has translated. But in this translation Metheun has altered several panels to make the story as self-contained as possible, to answer (by implication if not by outright statement) the mysteries originally left unsolved until the sequel, and to otherwise remove any clue that this book is only the first half of a continued story. It seems apparent that Methuen does *not* intend to translate the following volume. A pity, since it's the more interesting of the two books. But the reason is not difficult to guess.

*

Cigars of the Pharaoh begins with Tintin and Snowy on a ship about to dock at Port Said. In the French this is a stop on his way to Shanghai for a news story. In this English edition he's simply on a holiday cruise around the Mediterranean. He meets an eccentric Egyptologist who invites him to join an expedition to look for the lost tomb of Pharaoh Kih-Oskh. For no compelling reason he's framed for drug smuggling. The Thom(p)sons are introduced as detectives sent to arrest him. After various adventures carrying him further and further east, the volume ends in India. The reader is told that Tintin will return home.

But in the original story this is only the halfway mark on his journey to China. In the climax of this volume, the mysterious chief of the smugglers is apparently killed, without his face ever being shown. The reason for this is obvious in the French edition—the big unmasking is being saved for the concluding volume. In this English edition his face is still never shown (that would take redrawing the artwork) but the text has been subtly altered to insert enough clues to insure that all but the densest reader understands that it was Rastapopoulos. There is no note telling the reader to be sure not to miss ***** for the conclusion of this exciting adventure, as there is in so many other "Tintin" books.

The reason? Well, this story was written in 1933. The motive for Tintin's voyage to Shanghai is to cover the Japanese invasion of China for his newspaper. The sequel, *The Blue Lotus*, is as yellow-peril as any American kill-a-Jap-for-Uncle-Sam comic written during World War II. Tintin gets mixed up with Japanese spies and the Chinese resistance movement. He's present at a thinly fictionalized account of the Japanese takeover of Manchukuo. It all ends with Tintin's exposure of Japanese duplicity (they're financing Rastapopoulos's smuggling ring as a means of weakening the Western nations) and Jap-

an's dramatic withdrawal from the League of Nations. There's no possible way to revise this volume to disguise the fact that it's forty years old, making Tintin as old as the grandparents of many of us. It's been clear for some time that the British have been avoiding the translation of any "Tintin" stories that are obviously dated——those showing the U. S. during prohibition, South America during the Gran Chaco War, Palestine before Jewish independence, and this tale of Imperial Japanese aggression. Methuen apparently wanted a new "Tintin" book, though, and noticed that the first part of the yellow-peril adventure was timeless enough by itself and that with a few minor changes in the dialog it could stand on its own. And here's the result.

*

History aside, how's the story? The quality is unfortunately not as good as most other "Tintin" stories that English-reading fans are familiar with. The early books relied more heavily on exotic locales than good plotting and dialog to hold their readers' interest. (This is doubtlessly another reason Methuen has avoided translating the earliest books.) It's necessary to get Tintin from Egypt to India, but this is done in a very haphazard and rambling manner, relying more on coincidence than design. No real reason is given for Tintin's persecution by the drug smugglers. Rastapopoulos supposedly wants the dangerously clever young reporter out of his way, but if he didn't keep going out of his way to make trouble for Tintin the latter would never have had his attention called to the drugs and criminals around him. Also, while the "Tintin" stories are usually a good blend of adventure and humor, this one lapses into outright fantasy so many times that it's hard to take it seriously. There's the Pharaoh's Revenge, Tintin's use of a fat man's stomach as a trampoline to bounce over a wall to safety, his deliverance from cruel Arabs when the chief recognizes Tintin as his favorite comic book hero——and an overuse of the exaggeratedly humorous stereotype of madmen as clowns who think they're Napoleon and go skipping about singing nursery rhymes.

The book is certainly fun to read, but a bit of a comedown to those who've already enjoyed such adventures as *The Crab with the Golden Claws* and *Flight 714*. Still, it's worthwhile to all Tintin fans and to anybody else who wants to see how Tintin met the twin detectives and Rastapopoulos. And there's nothing to be said against the artwork or printing; they're as good as in any modern "Tintin" adventure. Finally, this will probably be one of the last "Tintin" books in English you'll be able to get. With Herge retired* and only s i x books left that can be translated, and those six all considerably dated and apparently undesirable to Methuen, there's no telling when——or if——a new English translation will ever appear.

NB: The original French edition, *Les Cigares du Pharaon*, and its sequel, *Le Lotus Bleu*, are available to American readers. For information, write: Casterman S. A. Editeurs, Rue des Soeurs-Noires 28, Tournai, Belgium. Allow about two months for delivery.

=Fred Patten

*It's been announced that Herge is writing one more "Tintin" story in celebration of the 25th anniversary of the weekly *Tintin* comic magazine, in which Tintin, Captain Haddock, and Bianca Castafiore will go to the South American Republic of San Theodoros to rescue General Alcazar from a Castroite revolution. However, reports vary as to whether this is to be a full-length book or just a short story.

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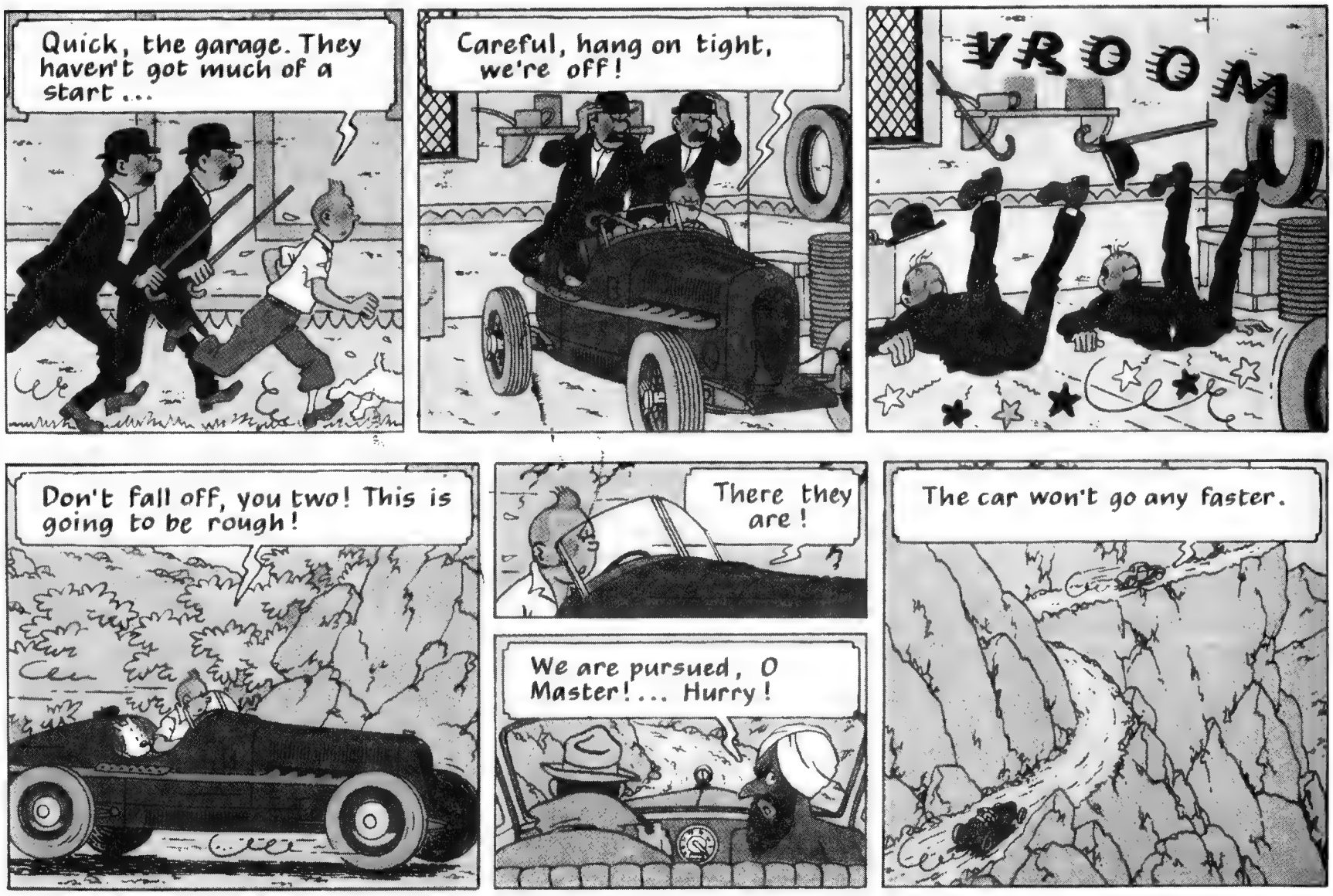

Quick, the garage. They haven't got much of a start ...
Careful, hang on tight, we're off!
VROOM
Don't fall off, you two! This is going to be rough!
There they are!
We are pursued, O Master!... Hurry!
The car won't go any faster.

Playboy's Little Annie Fanny [rev. ed.], by Harvey Kurtzman and Will Elder. (Playboy Press, Chicago, 1972; 159p, 8 1/2" x 11", paper; $2.50.) When ordering by mail, address: Playboy Press, The Playboy Building, 919 North Michigan Ave., Chicago, Illinois 60611.

Grump! Why couldn't they have published a completely new book and had done with it? This 1972 edition has the identical title of the 1966 edition and the same foreword by Hugh Heffner. Even the statement, "Library of Congress catalog card number 65-20782. First edition" has been reprinted. The major differences at first glance are that the 1972 edition *does* say "NEW!," "IMPROVED!" on the cover, and the 1966 edition had a white cover while the 1972 edition has a green one. I suppose readers will call them the White *Annie Fanny* and the Green *Annie Fanny*.

More importantly, the 1966 edition contained twenty-six stories, the 1972 edition contains thirty-four stories, and only nine of them are duplicated in both volumes. That means that if you already have the 1966 edition, this new one brings you twenty-five new stories for your $2.50, which is still a fine buy. The nine reprints are among the nine best stories for the earlier edition, and the printing in this new edition is slightly improved. If you *don't* have the old edition, now's your chance to remedy that lack.

Kurtzman and Elder (and their occasional assistants: Jack Davis, Larry Siegel, Russ Heath, and, on one story, Frank Frazetta) have been prominent in the graphic satire field since the days of the *Mad* comic book. Here they've refined both their art and humor. The first *Annie Fanny* collection focused on America's popular hangups of the early and middle '60s, such as surfing, the Goldwater boom, the Beatles, and the emergence of black power. This revised edition replaces most of these with scenes from the late '60s and the beginning of the '70s. Mike Quill and New York strikes. Timothy Leary and pot. The hippie culture and its attributes such as communal living and underground newspapers and their freaky ads. Women's Lib. The mysterious Howard Hughes. Safety on the streets. And of course sex is *always* a popular hangup. Graphic story fans will be delighted by the satire on the camp comic book fad, with Annie as Wondrous Woman and her Mad. Ave. friend, Benton Battbarton, as Major America. Marvelous!

The thirty-four stories are arbitrarily lumped into eight categories divided around the supporting characters. "Annie and Her Roommate Ruthie." "Annie and Her Press Agent Solly Brass." And so on. Since many of the stories have more than one friend in them, and a couple don't feature any prominently, the divisions often seem quite artificial. It was easier to find stories in the 1966 edition, where each was assigned a descriptive title.

The stories average three to five pages each, which is just about the right length for the satirical content. Less would be too superficial; more would get tedious. The art can be described on several levels as lush. Elder's penchant for cramming each panel full of sight gags makes it cluttered, but fun to pore over. The color is rich and the paper is white and smooth, which probably adds subtly to Annie's charms. (Would she seem as appealing if printed on coarser pulp paper?) And Annie's eternal innocence keeps the strip on a generally high moral level.

Little Annie Fanny is proof that there can be such a thing as a literate, mature comic strip for adults; one that has redeeming social importance and that's funny and well-drawn, too. Recommended? All this for only $2.50? You better believe it.

=Fred Patten

DRAGO
BY - HOGARTH -
BUT...WHAT IS THAT? SMOKE! DRAGO.....THE OUTBUILDINGS ARE ON FIRE!
SI, AMIGO.....THAT IS WHAT I MEANT! THE CURSE OF THE HOUSE OF OMBU WILL GIVE YOU NO REST! THE PEOPLE...FRIENDS YOU SAID...THEY HATED YOUR FATHER...THEY HATE DEL OMBU.....AND DRAGO..... THEY HATE YOU!

© 1946 N.Y. Post Corp.

Drago, by Burne Hogarth; adaptation francaise de Claude Moliterni. (Editions SERG, Paris, May 1971; 74p., 24cm. x 32cm. [approx. 9 1/2' x 12 3/4"], case; U.S.: $8.00.)

It's always a pleasure to look at a well-designed book. This French edition of *Drago* is one. It reprints the entire run of Hogarth's full-page Sunday newspaper strip, from original proofs furnished by Hogarth himself. It's printed in sharp black-&-white on thick glossy offset paper. Two informative introductions, by Claude le Gallo and Edouard Francois, trace the strip's publication history in America and France, and compare Hogarth's work here with that in his "Tarzan"

strip. There's a good recent photograph of Hogarth and reproductions of numerous panels with their original English dialog. The main factors that keep this edition from being declared "definitive" are that it's in black-&-white only, while the strip was originally printed in color, and that it's in French, while the original was of course in English.

"Drago" appeared in American Sunday newspaper comic supplements between November 4, 1945 and November 10, 1946——only fifty-four weeks. Hogarth gave up the Sunday "Tarzan" strip for this creation of his own. It was his version of *Zorro*. Just as "Tarzan" was set in a mythical Africa, full of hidden valleys and strange lost races, so "Drago" was set in a mythical modern Argentina, a land of cruel dons ruling their haciendas like feudal kingdoms, in which a young Latin Robin Hood would have many opportunities to right wrongs. Argentina had a reputation during World War II of being the most pro-Axis of the South American neutrals, and Hogarth drew on this to introduce sinister Nazi spies and a secret revenge weapon into this setting of gauchos and senoritas. But the strip only lasted for two complete story sequences. According to this introduction, its distributor, the New York Post Corp., already had another adventure strip set in modern South America and decided that it didn't want two. "Drago" the more obviously fantastic of the two, was the one to be dropped. Hogarth returned to "Tarzan" at the beginning of 1947.

*

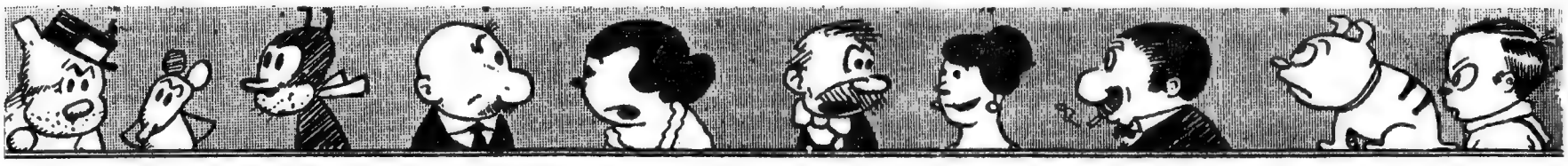
It's true that as far as the story goes, "Drago" was more suited to the fantastic adventures of comic books than to the generally more realistic adventures of newspaper comic strips. Both dialog and action are unrealistically dramatic, and the major villain, Baron Zodiac, is more akin to someone like the Red Skull than any real spy. When Drago becomes a masked hero known as the Panther of the Pampas, it's so obvious that the rest of the cast look like idiots for not guessing it immediately. All the characters are strictly cardboard, so much so, in fact, that the strip seems to be a gallery of perfect stereotypes. Drago del Ombu is a charming young Valentino with the skills of a Bruce Wayne and the virtuous innocence of an idealized Boy Scout. Tobasco, his fat old servant, is the comic-relief sidekick *par excellence*, full of humor but brave and reliable at the showdown. There are three types of women: Pretty Darby O'Day is the sweet damsel-in-distress who exists only to give the hero someone to rescue; Flamingo is the fiery peasant girl whose hotheaded passion can mean romance or trouble; and beautiful Tosca is the *femme fatale* who employs her charms with deadly cunning for her own selfish ends. There are four types of villains: Baron Zodiac, the cold and utterly evil hidden mastermind; Don Rodrigo del Ombu, a suave Mephistopheles, a gentlemanly dabbler in crime for excitement who finds himself involved past his depth; Stiletto, the hulking, brutal bodyguard, stupid, but loyal to his master; and Cesar, the cowardly scoundrel who backstabs, lies, and turns friends against each other for his own gain. The amateur planning his own strip could profitably study the cast here for basic character types.

What really makes *Drago* worthwhile, of course, is the art. Hogarth is a master of the dramatic, of shadows and highlights, of speed and action, of lush jungles and richly furnished estates. It may not be realistic but it's gripping and exciting, like a DeMille screen extravaganza. Even at rest his characters are never relaxed; they lounge around in dynamic poses. Most graphic story fans are familiar with his work in "Tarzan." Now picture that same handling of a setting like that of *Zorro*, with such modern trappings as sleek racing limosines, U-boats, and a hidden rocket - launching site in a mountaintop observatory. That's *Drago*. It's a great treat for the eyes.

It's a shame that this fine edition should exist only in a French translation (though an excellent one), but at the moment that's all there is. Hopefully, once this edition makes the strip better known among American fans, there may arise enough of a demand for the English edition to bring one into being. In the meantime, this French edition is still a very good buy. See for yourself.

*

NOTE: If an English edition is published, let's hope it clarifies some of the minor discrepancies in the scholarly introduction. The number of original "Drago" plates is given there as 55 (and in the advertisement as 58); there are only 54 pages of the strip. It says "Drago" ceased publication on December 6, 1945, but the date on the last proof is 11-10; this could give the impression that this book is missing three or four pages. (In fact, December 6th was a Friday in 1946.) These flaws are particularly irritating because they seem so minor and easily correctable, but their presence is enough to make the reader wonder just how accurate any of the rest of the "scholarly information" is? =Fred Patten



Comics and Their Creators, by Martin Sheridan. (Luna Press, Brooklyn, 1971; 304p., 6" x 9", paper; $4.00.) When ordering by mail, address: Luna Press, Inc., P. O. Box 1049, Brooklyn, N. Y. 11202.

This is an unabridged, photographic reproduction of the 1944 revised edition of the first thorough study (1942) of newspaper comic strips. It's not a history of the comics, but a collection of sketches of the most popular strips of the day. Seventy-eight strips and their cartoonists are described in brief articles of three or four pages each, consisting of a short biography of the cartoonist, usually a photograph or self-portrait, and a history and sample of the strip. An excellent index at the end of the book allows the reader to locate any strip or cartoonist instantly.

The material is naturally quite dated, but of fascinating interest. Most histories of comic strips view their subjects in the past tense. This is all in the present tense, and is surprisingly effective in plunging the reader into the world of the comic pages of World War II. Here's "Krazy Kat," still current. (This must've been written only months before Herriman's death.) "Dick Tracy," "Little Orphan Annie," and "Li'l Abner" are being drawn by dynamic artists at their creative peak. Still familiar strips like "Blondie" and "Terry and the Pirates" rub shoulders with famous names from the past such as "Minute Movies" and "Radio Patrol,"

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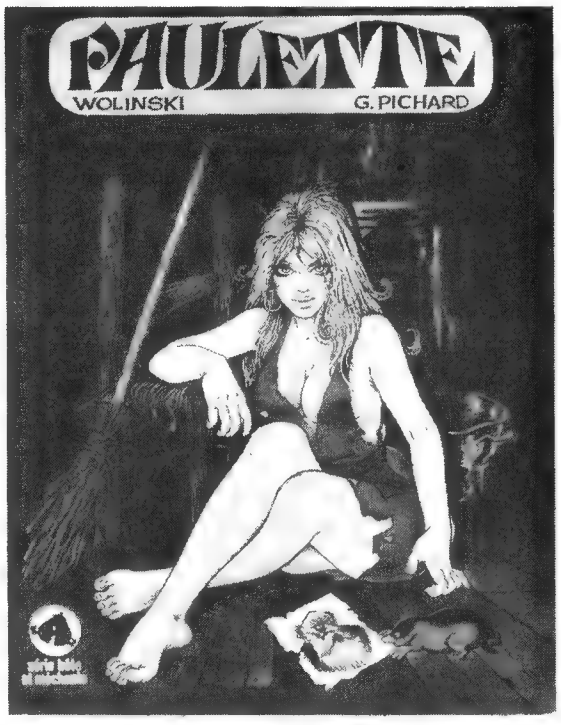

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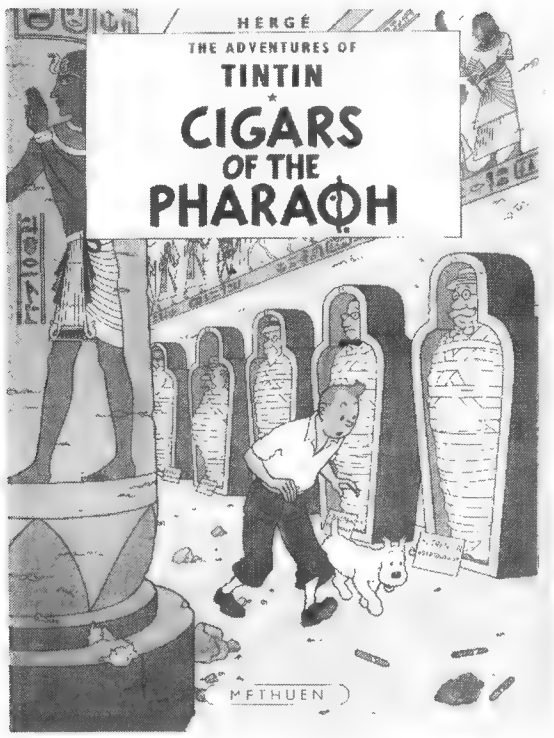

CIGARS OF THE PHAROAH, by Herge. The latest English translation of the famous "Tintin" stories. A revision of an earlier edition never before published in English, it will be welcomed by Tintin fans everywhere. In **full** color, hardbound, 9" x 12", 62 pages. In English. $3.00.

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RED RACKHAM'S TREASURE	THE RED SEA SHARKS	FLIGHT 714
	TINTIN IN TIBET	CIGARS OF THE PHAROAH
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BOUND VOLUMES OF **TINTIN MAGAZINE**: Each volume contains ten consecutive issues of the weekly Belgian TINTIN slick-paper comic book, handsomely bound from newsstand returns. "More than 500 pages of healthy and exciting reading," to quote their own advertisement. Detective strips, science fiction, Westerns, funny animals, medieval adventure, and a wide variety of others. (Sorry, no adventures of Tintin, himself.) An excellent way to get acquainted with the most popular French Belgian strips, heroes and artists. NOTE: TINTIN magazine publishes stories serially like American Sunday newspaper comics, two pages of each strip per week. Any one volume of ten issues will contain many adventures in progress, but only a few complete stories. In French. $3.50 a volume.

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ASTERIX IN SPAIN, by Goscinny & Uderzo. Translated into English by Anthea Bell & Derek Hockridge. After Caesar conquers Spain he seizes a chief's son as hostage and sends him to far-off Gaul for safe-keeping. Asterix and Obelix "rescue" the boy (the Romans are more than happy to get rid of the little terror), but he shatters the serenity of the Gaulish village to such an extent that our heroes are assigned to take him safely home again. The usual mixture of fast-paced action, fantasy, and humor. Would you believe Obelix as a flamenco dancer? In full color, hardback, 8 3/4" x 11 1/2", 48 pages. In English. $2.75.

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as well as briefly popular strips almost completely forgotten today, like "Spunkie" or "Little Mary Mix-up."

Alex Raymond has just turned his popular "Flash Gordon" over to an assistant in order to enter the Marine Corps. The overworked Rex M xon has taken on "a young artist named Hogarth" to draw the Sunday "Tarzan" page. Two kids named Siegel and Shuster have just introduced a strange new kind of adventure strip featuring "Superman," who's "a comforting fellow to have around" during these war years. Many of the serious strip stars such as Joe Palooka are themselves doing their bit for Uncle Sam, whether in uniform or, like Skeezix in "Gasoline Alley," in the home front war industries. "Big Chief Wahoo" still has top billing in his strip, and the sexy "Fritzi Ritz" is not yet merely a supporting Aunt Fritzi to her little niece, Nancy. Favorite non-continuity panel cartoons are here, too: "Ripley's Believe It or Not," "Grin and Bear It," "Out Our Way," "They'll Do It Every Time," and many, many more.

Most studies of comic strips are written from a literary or scholarly viewpoint. Sheridan was a journalist and he studied them from a professional angle. The most important rule of a comic strip is, "Entertain the public!" Since reader polls and mail have usually shown that light strips with little or no continuity are more popular than those with long stories or serious plots, it's not surprising to find that Sheridan presented more sketches of humor and romance strips like "Bringing Up Father," "Polly and Her Pals," and "Harold Teen" that he did of adventure strips such as "Charlie Chan" and "Tim Tyler's Luck."

In the prolog, he mentions the care cartoonists must take to make their strips popular to as many people as possible and offensive to none. He amusingly recounts several cases of censorship problems that struck various strips for totally unexpected reasons, such as the "Mickey Mouse" pastiche of the Ronald Coleman "Prisoner of Zenda" movie that the royal family of Yugoslavia decided was aimed at themselves. The conclusion of the book is aimed primarily at the hopeful amateur with a strip of his own to sell. Several famous cartoonists are polled on their replies to the six questions most often asked them (where do you get your ideas; how far ahead do you have to work; etc.), and a detailed list of the then-current names and addresses of newspaper syndicates is given for the amateur to contact with his samples.

The book is particularly valuable for its biographical data. Sheridan himself interviewed most if not all of the cartoonists he wrote up. In some cases, this has given us practically the only first-hand data on cartoonists who were no longer around to be interviewed when others began writing histories of the comics years later. The data is very uneven, though. Some cartoonists were obviously friendly and open with personal information, lavish with their anecdotes and reminiscenses, while others were shy and close-mouthed. And while most were truthful and objective, some seem to have tried to turn their interviews into publicity puffs for themselves. The five pages on "Buck Rogers," for instance, keep repeating what a genius John F. Dille was to have created this unique idea of an adventure strip set in the far future. "Mr. Dille conceived the idea, the names and possibilities for 'Buck Rogers.'" Credit is given to Dick Calkins for his draftsmanship and for his then-current scripting of the stories, but the paternally guiding hand of John F. Dille is predominant over all. There's no mention of the fact, well-known today, that Dille's creativeness was limited to buying the rights to an obscure pulp science fiction story he liked and hiring its author, Philip Francis Nowlan, to script the strip for him for its first few years. Since there wasn't much objective behind-the-scenes data on newspaper strips publicly available in 1944, Sheridan can be excused for uncritically accepting whatever was told to him. The fan with the advantage of almost thirty years' additional general knowledge will find some of these early press releases intriguing, however.

Today, fewer and fewer comic strips are being created, and more and more newspapers are dropping the existing ones. In 1944 the comics were still an extremely popular, young, and growing medium. *Comics and Their Creators* is a vigorous and optomistic look toward their future that may seem naive today, but that can evoke a pleasant wave of nostalgia from even those too young to have personally experienced this period.

=Fred Patten

Superman: From the '30s to the '70s, by Jerry Siegel & Joe Shuster, *et al*. Introduction by E. Nelson Bridwell. (Crown Publishers, Inc., New York, 1971; 387p. [36p. in full color], 7 3/4" x 10 5/8"; $10.00)

Superman contains thirty complete stories, beginning with the longest printed version of the first "Superman" story by Jerry Siegel & Joe Shuster, creators of Superman, and ending with a group of current stories loosely based on the original character and written and drawn by National Comics staff members. The book is a fine-looking one, well-printed and bound, and the reproduction, under the circumstances, is excellent. Only the first story is exceptional——but it is extraordinary.

Now, after thirty-three years, readers have an opportunity to see again what made Superman an international character. Young, idealistic, direct, brash, breezy——and absolutely convincing——the *original* Superman expressed the feelings of the *people* of the '30s, not the Establishment, and was the first true Underground hero in the graphic story. The first "Superman" is a classic tale, told with an astonishing dynamism.

The idea of a *physical* superman is amazingly modern and uniquely American. For years, if "Superman" was written about at all, it was as a juvenile, something created for "the kids"——something, consequently, that could be dismissed by the Establishment critics, despite its incredible popularity. A few "knowing" writers said that the creators got "the whole idea" from Philip Wylie's 1930 novel *Gladiator*. Others traced the character from Elzie Segar's Popeye in "Thimble Theater," or from the Doc Savage series of pulp magazine stories written by Lester Dent for Street & Smith.

In fact, though "Superman" incorporates many of the ideas of the physical superman that had gone before, it completely breaks the bonds of the past. Siegel & Shuster's Superman is a genuinely original character, a landmark in the history of the arts. And now the real magnitude of Siegel & Shuster's achievement can be seen by more than a handful of collectors of old comic books.

The idea of a physical superman began with another enduring writer who is poorly understood by the critics, Edgar Rice Burroughs. In 1912 he wrote his first novel, *A Princess of Mars*, whose hero is an Earthman, John Carter. On Mars, because of its lesser gravity, John Carter can leap great distances and his strength is vastly increased. In one sequence he jumps from rooftop to rooftop across a Martian city, climbs the face of a thousand foot skyscraper, and hurtles a towering wall. The great physical powers of the mythological heroes were hand-me-downs from the supernatural world, gifts from the gods, forever beyond the comprehension and control of mortal men. But John Carter's powers were the consequence of natural law. He represents the beginning of a new tradition, one of extraordinary human importance, but one almost completely neglected by social and literary historians.

The concept was so revolutionary that it was eighteen years before it was used again. In 1930, Philip Wylie published *Gladiator*, which fused—as other Wylie novels did—themes from ERB and H.G. Wells. Using a serum that suggests the Food from Wells' *Food of the Gods*, Hugo Danner's father injects his pregnant wife with a chemical that gives the boy superhuman strength.

A brief flood of supermen appeared, then. J.D. Beresford's novel of a mental superman, *The Wonder*, had already been published, and after *Gladiator*, John Taine's *Seeds of Life* was printed, containing elements of both conceptions. Writing as "John Jessel," Stanley G. Weinbaum published "The Adaptive Ultimate," the story of a physical superwoman, and left the manuscript for *The New Adam*, a novel of a mental superman, which was published after his death. Olaf Stapledon's novel of a mental superman, the famous *Odd John*, appeared during this same period in the mid-'30s. And young Jerry Siegel wrote the story of a mental superman for his semi-professional magazine, *Science Fiction*. The title was "The Reign of the Superman," and Joe Shuster was the illustrator.

But none of these stories—or the Popeye yarns, or the Doc Savage tales, or any others—bear any significant *conceptual* relationship to Siegel & Shuster's "Superman," beyond the basic idea. There are *details* in "Superman" that suggest other stories: Superman comes from the planet Krypton, and the principal Martian city in *A Princess of Mars* is called Helium. Superman is described as "The Man of Steel," and Doc Savage is called "The Man of Bronze." Superman and Hugo Danner both have bullet-proof skin, as well as other extraordinary attributes. But these *are* details.

The theme of "Superman" in unlike any other superman story before it. It does not evolve naturally out of any tradition; instead, it represents an actual creative leap of the human imagination. With the exception of the John Carter stories, in which the superstrength of the hero is not the central theme, *all* of the stories of physical and mental supermen that went before "Superman" end tragically and futilely. Regardless of their chronological ages, the supermen are merely lonely children, power-obsessed but powerless, essentially contemptous of the run of men.

But Siegel & Shuster's Superman is "a champion of the oppressed, the physical marvel who had sworn to devote his existance to helping those in need." Unlike all the other supermen, he chose a place for himself in human society, and became an embodiment of all men.

It is this idea that takes "Superman" beyond anything written before. It is a statement of faith in the goodness of man. The extraordinary idea of a man with the power to do anything, a man beyond the control of governments, society, and even the environment itself, who satisfies his profoundest desires by helping mankind has no parallel in the past. It is a pure expression of the democratic ideal.

The power of that ideal was so great that it seized the imagination of a generation of young people who knew in their hearts that this was the way the world really was, and that the blindly rapacious world around them was a sick fantasy, born out of antiquated social structures based on a pre-science world where there was too little for everyone. Superman was a child of science as well as an embodiment of democracy, and we knew—even then—that the central problems of mankind were already solvable with these two new human tools.

But we were innocents, and this book is an almost allegorical chronicle of the power of the old order to sieze control of the gifts of science and democracy for its own narrow uses. *Superman* begins with a young, vital, idealistic hero, an adult with an adult's goals, confident and direct. It ends, no longer in the hands of his creators, written and drawn by a committee of mediocrities, with a paunchy old apologist for the Establishment, emasculated, sententious, obsessed with failure and death, and virtually incapable of direct action—a cruel and accurate portrait of Establishment America today.

But that first great ideal is as powerful as ever, and it still offers a new beginning for us all.

=Daniel Stryker

The Inked-In Image: a Survey of Australian Comic Art, by Vane Lindesay. (Heinemann, Melbourne, 1970; 298p., 7 3/4" x 10 3/4", cloth; $A8.25.) Available from Australia for $A9.00 surface mail (allow three months for delivery) or $A13.25 Surface Air Lifted, from Space Age Bookshop, G.P.O. Box 1267L, Melbourne, Victoria 3001. Available in the U. S. for $10.00 from The Graphic Story Bookshop, P.O. Box 2053, Culver City, Calif. 90230

This is a comprehensive study of Australian comic art. The subtitle could have several meanings, however, and needs to be clarified. By "comic art" Lindesay means literally humorous cartoon art, specifically the one-panel cartoon in general-circulation and humor magazines, the Australian equivilents of the *Saturday Evening Post* and *Punch*. There is only a brief acknowledgement of political cartoons and humorous newspaper strips, and adventure cartoon art is completely ignored. The book is very worthwhile for what it is, but the fan wanting information about Australia's adventure-strip stars and costumed heroes won't find it here.

The book begins with a 73-page textual history and analysis of Australian comic art. This is excellently done. Lindesay means more than cartoons that happen to have been published in Australia. He means cartoons that reflect the Australian way of life. The study is therefore a social history of Australia as much as a record of its comic art.

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It opens with the first cartoon published in the first humor magazine. At that time Australia was a British colony, just beginning to be settled as the result of the discovery of gold there, and these early cartoons are purely boom camp humor. During the first few decades the cartoonists as well as their readers were immigrants, and most of the jokes were variants on the theme of the new chum, the tenderfoot, faced with a bewildering situation which the experienced colonist (often a miner or sheep rancher) could appreciate. By the beginning of the 20th century Australia was becoming an independant nation with large cities and a native-born population, and the humor became more modern and urban to match it. In a dispassionate aside Lindesay notes how Australia's immigration can be studied through the procession of racial and ethnic prejudice in its cartoons. In the 1850s the butt was the cheap Chinese mine laborer, in the 1880s it was the Irishman, and a few decades later the Italian. The Abo was always portrayed as an unintelligent heathen, as long as ethnic humor about minorities was considered funny at all.

▪

The history is studded with names and short biographical sketches. Lindesay observes wryly that while the first generation of Australian cartoonists were immigrants who found their careers in their new homeland, the second generation were native Australians who developed their talents at home and, as soon as they were well-trained, emigrated to the bigger publishing centers of New York or London. He cites such examples as David Low, the famous "British" political cartoonist, and Pat Sullivan, who left for America to create and capitalize on "Felix the Cat."

The last major influence of Australian comic art is seen as its fostering the national stereotype of the Australian soldier during the two World Wars as the Digger, a good-natured but fiercely independent bloke. The history comes up to the present, but the last twenty-five years are rather glossed over. Lindesay draws the despondent conclusion that Australian comic art is dying out. The old native flavor, the uniquely Aussie situations and Strine dialect, are appearing less and less as Australian magazines today turn to an increasing use of syndicated foreign cartoons, which have an aura of international intellectualism a n d are a lot cheaper than paying local artists for original work. And the up-and-coming Australian cartoonists have their own hopes of selling to the big international syndicates, and deliberately avoid making their work too Australian for fear it would be too obscure to the outside world.

"As matters stand," Lindesay concludes, "the Golden Age of Australian indigenous humor is in decline, and about ended." This book is a tribute to it.

▪

The major part of the book is the illustrated section, 221 pages of cartoons, most printed two to the page, so sharply it looks as though the original plates were used in all cases. (Though that seems unlikely.) The arrangement is chronological, and each is identified by artist, magazine, and year of publication. Lindesay has tried to make this collection as definitive as possible. It begins with Australia's first cartoon, published in 1855, and comes down to 1969, reprinting every cartoon that was ever especially popular, and a large number of representative average examples of different periods. All cartoonists mentioned have samples of their work shown. The book concludes with an excellent index, keyed by typeface to references in the text or in the illustration section.

The approach is definitely scholarly rather than humorous; Lindesay is compiling a history of comic art rather than a collection of funny cartoons for modern amusement. "To us today, the humour from the 1850s to the 1880s also appears tedious, and often obscure," but it was considered funny then and is therefore included at length. Most of the examples of political cartoons, referring to the topical events of generations ago, have to be explained in the text. And the book *is* written for Australians and is about *Australian* humor, which means that there are a few gags presumably meaningful to Australians that are simply bewildering to the foreign reader. Fortunately, most of the Strine dialect and slang is comprehensible, if only through the context of the caption to the art.

The book is disappointing in the sense that only a small percentage is really funny today. Much can be understood and appreciated intellectually, but a joke that has to be comprehended on the cerebral level is seldom amusing emotionally—humor is basically a gut-level reaction.

But the book is richly rewarding as a social and technical history of Australian comic art and its cartoonists, and that, after all, is what Lindesay intended to accomplish. Collections of funny cartoons are enjoyable for the first couple of readings and then pall.

This is a basic reference work that will never lose its value. Because of its specialized nature and high price, it probably would be a waste of money for the casual reader. But it's an invaluable addition to the collection of the serious student of comic art. And its observations on the development of Australian culture are deep enough to make it a worthwhile purchase for college and university libraries interested in material on the evolution of Australian society, as well.

=Fred Patten

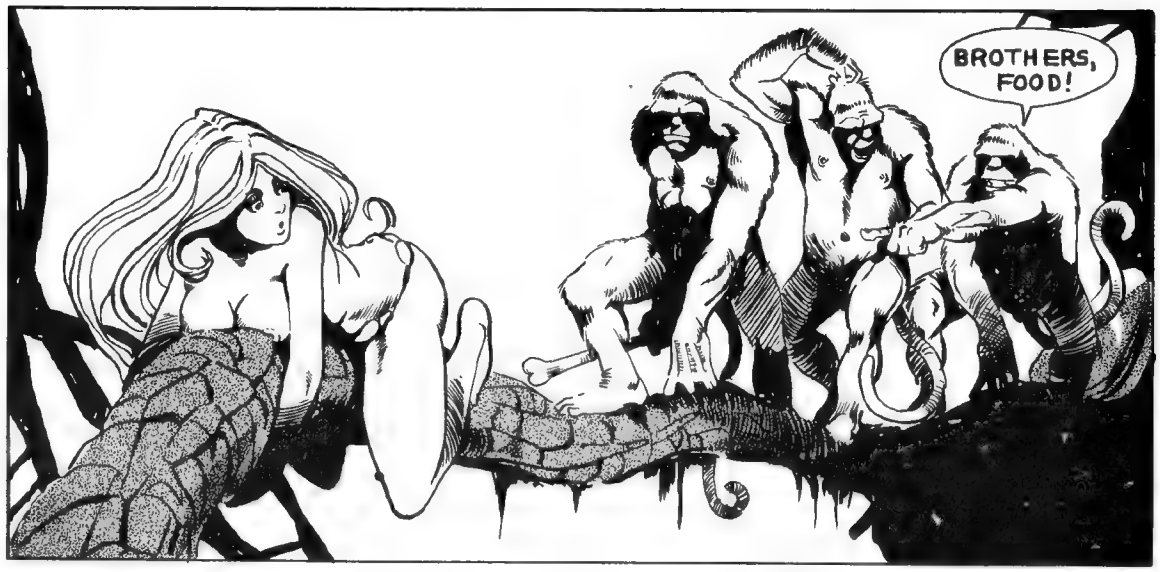
All in Color for a Dime, edited by Dick Lupoff & Don Thompson. (Arlington House, New Rochelle, 1970; 263p. [plus 16p. color section], 6 3/4" x 9 1/2", cloth; $11.95. Ace Books, New York, 1972; 01625; 255p. [plus 16p. color section], 4 1/4" x 7", paper; $1.50.)

All in Color for a Dime is a good book sandwiched between a very bad one — the opening two chapters and the concluding chapter leave such a bad taste that the remainder of the book seems tainted. It's unfortunate, since most of *AICFAD* is good reading, particularly Dick Lupoff's "The Big Red Cheese," about Captain Marvel, and Bill Blackbeard's tribute to Popeye, "The First (Arf, Arf) Superhero of Them All."

But among some who write about comics there is a belief that the normal journalistic standards of accuracy and style do not apply to a discussion of comic books. Comic books, they seem to say, are subliterate——and the only appropriate way to write of them is sub-literately. Ted White's opening chapter, which attempts to tell the story of the comic book through the creation of "Superman" and "Batman" is a blurted melange of opinion, supposition, and gossip, passed off as fact. Richard Ellington's "Me to Your Leader Take," about *Planet Comics*, lacks even the trashy style of its subject. And Harlan Ellison's closing chapter on George Carlson, a unique cartoonist who drew for *Jingle - Jangle Comics*, reads as though it had been dictated late at night by an insomniac tape recorder. (The accompanying illustration, incidentally, is *not* by George Carlson.) The comic books and their creators—and *AICFAD*'s readers—deserve better.

Happily, the rest of *All in Color for a Dime* is enjoyable, though haphazardly organized, and the new paperback edition is reasonably priced.

=Richard Kyle



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COMIC CLIPS by Shel Dorf

ELMER WOGGON...

from THE GREAT GUSTO to BIG CHIEF WAHOO to STEVE ROPER to MIKE NOMAD...

THERE'S SOMETHING about growing up in Detroit that encourages kids to develop indoor hobbies. Those long gray cold winters, the short summers ... What can be nicer than being inside working at the bridge table with scissors and glue pasting comic strips into scrapbooks? Well, anyhow, that's how my little brother and I spent a lot of time. Today, twenty-seven years later, I still clip and save eight or ten strips. I'm incurably hooked!

One of our favorite strips of the '40s was "Big Chief Wahoo" and I get very nostalgic about it. "Wahoo" was years ahead of his time, being an anti-hero hero who was usually the underdog. He lived in Tee-Pee Town and was hopelessly in love with the Princess Minnie Ha Cha.

"Big Chief Wahoo" was done by two guys from Toledo, Ohio. Allen Saunders was the writer, and the artist was Elmer Woggon—who had created the strip. In the late '30s it was a gag strip on Sundays, with an occasional running continuity in the dailies. There were many colorful characters: "Pigtails," "Mooseface," "Lucky," "Princess Butterball," and a W.C. Fields type of pitchman named "The Great Gusto."

As we went into the '40s, illustrated adventure stories were the rage, and Saunders & Woggon adapted by slowly changing over the strip to fit the times. They had a freelance photographer parachute into Tee-Pee Town and become the lead character. His name was Steve Roper and he had blond hair and blue eyes (the Flash Gordon-type image). He was quite a romantic figure and poor Wahoo became comic relief as Steve's assistant. The title of the strip changed to "Steve Roper and Wahoo." Then about five years later "Wahoo" completely vanished and the strip became just "Steve Roper." Around 1946 artist Pete Hoffman was hired to draw the strip (Woggon did backgrounds and lettering) and Steve's appearance began to change. The hair and eyes turned to dark brown and he spent more time at his desk as editor. When Hoffman left to do his own strip, "Jeff Cobb," artist William Overgard was hired to draw the strip. Overgard favored a less sophisticated type of hero and Mike Nomad was created. Today, the strip is called "Steve Roper and Mike Nomad"—with the stories favoring Nomad. The strip continues to change with the times.

*

THE YEARS HAVE been kind to Elmer Woggon and he still has an active part in things with the job of lettering the six dailies and the Sunday page. The early base of operations for the strip was Toledo, Ohio, and whenever my dad had business there, my brother and I begged to go with him to visit Saunders and Woggon. Elmer Woggon was the very first cartoonist I met. The first piece of original art I'd ever seen was a Steve Roper strip. I think I was about ten years old. So you can forgive me for being just a little nostalgic about Elmer Woggon. What fun those early visits were. We learned what was to happen in the strip months ahead of our friends.

However, things change, and during our growing-up period we lost touch and Elmer moved to Florida.

I live in San Diego now and it was a delightful surprise to pick up the phone recently and hear Elmer's voice. He and Mrs. Woggon were on vacation and stopped to visit friends in town. We arranged to meet for lunch. My brother came down from L.A., and it was a nice reunion. You'll find out, if you read this column in months to come, that I'm very partial to cartoonists. They are the nicest guys in the world, and Elmer Woggon is up there at the top of the list.

We picked him up at his hotel and drove to Anthony's restaurant at the San Diego harbor. He's in his seventies now, but looks great and has the humor and vitality he's always had. We talked about the old days, and now that we were on an adult level, he told us some interesting stories about the business.

He told us how he discovered Allen Saunders working as Drama Editor of the Toledo *News-Bee* and hired him to write "Wahoo." As the demands of an adventure strip became greater, Woggon took on assistants. Among them were his brother Bill (who was to draw "Katy Keen, the Pin-Up Queen" for comic books), Don Dean (who later did "Cranberry Boggs"), as well as Pete Hoffman. Elmer told many anecdotes about the business, some exasperating—some very funny. Wahoo had a horse called "Ammonia." The inside gag is that the name was chosen because a horse's urine has that particular smell!

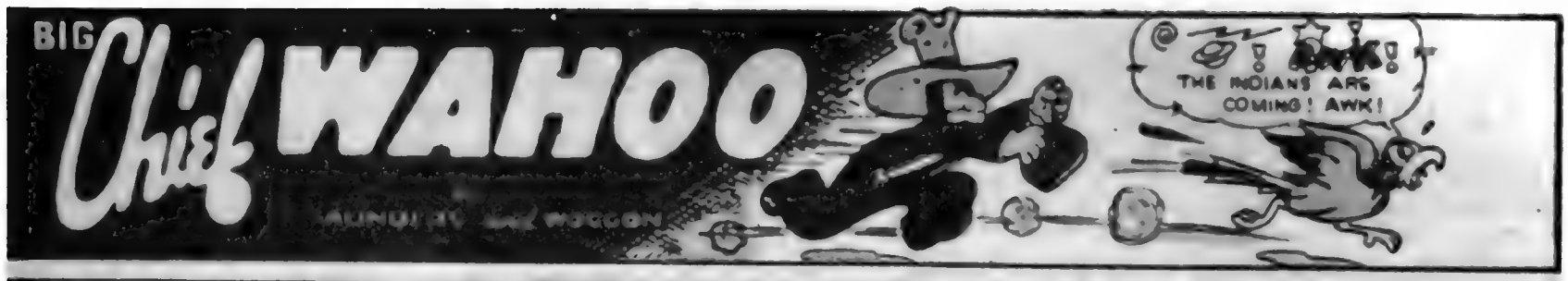
Elmer looked over the old scrapbooks we'd brought along. He really enjoyed seeing his work of thirty years ago. He hasn't saved anything since one horrible day when the Salvation Army cleaned out his basement — and took his whole collection of articles, proofs, and originals, mistakenly thinking they were discards. He still has a sentimental feeling about "Wahoo," which was at one time as popular as "Blondie" or "Peanuts." But Woggon is not a guy to look back too much.

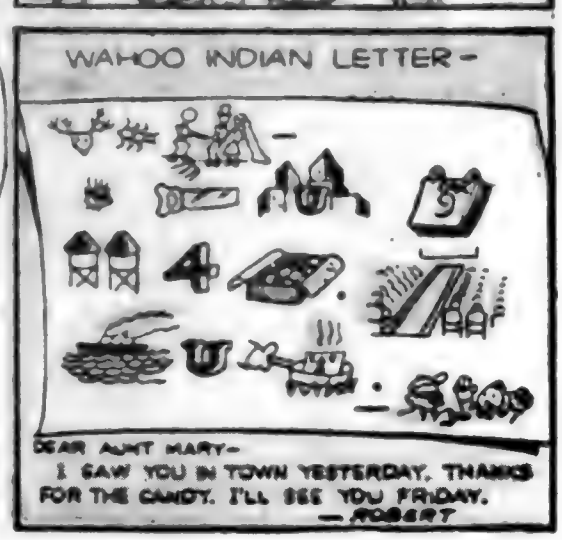
Today, he does a little strip for the Elks newsletter called "Elmer Elk," and is always called upon by local publications in Fort Lauderdale to do his delightful cartoons. The lettering on "Steve Roper" keeps him to a tight schedule and it's obvious he's still very happy to be a part of the business. He told us to watch the next story in "Steve Roper and Mike Nomad." He says it's a good one.

*

THE DAY ENDED as we took some pictures and he did a swell sketch for me, showing his old characters. Then he excused himself to return to the drawing board to fight another deadline. He's back in Florida now and last week I received a nice letter from him saying that our visit was a highlight of his trip. I can only respond by saying that seeing him was a special treat for us, too, and may God grant our Elmer many more healthful, productive years! =Shel Dorf

BIG Chief WAHOO





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Young Lust first, okay? I stopped in to see Justin Green and Bill Griffith in the Mission District last night. They are currently jamming their sequel to the story of Randy and Cherisse which began in *Young Lust* 2. Title is "On the Rocks," and most of the pencilling is done. *Young Lust* 3 will be an all-color comic. First two *Lusts* had b&w guts, as you know.

Both Justin and Bill have their own books out. Justin's *Binky Brown*, which he describes as "kind of an autobiographical book," will be on sale in early February. Bill's *Tales of Toad* 2 came out last week. It has an hilarious fantasy about Mr. Toad and Wanda Regrub trying out for parts in an erotic movie to be made by "Rutting Stag Films"—and if some of the caricatures seem a little familiar to readers who live in the Bay Area, well, it's because there's a lot of that sort of activity going on around here. Making pornographic movies has become one of the standard ways to supplement welfare and unemployment, and an entire culture of erotic filmmakers, stars, and groupies is now the norm. Griffith's Toad and Wanda, expected to perform for the pornographers on a leaky water bed, race out of the movie studio to return to a more conventional form. Bill is a fine comedian. He has a way of extracting those aspects of any human situation which are ludicrous and absurd and presenting them in a form exaggerated just enough to make the reader laugh. At the same time, he adheres to a realistic plot-line that ensures reader identification.

At Justin's house, I asked Bill if he was going to continue the adventures of his alter ego, Mr. Toad, and he said he was, there would be a third issue this year. Both he and Justin were tired when I saw them. Cartoonists who create the underground comics work most of the time, usually at night. Because they do their stories individually, a lot more is required of them than the assembly-line artists at Marvel or DC. It's becoming more common for artists to collaborate or jam, but most are still producing their own stories and books. Only the color separations are farmed out.

Best-known of the colorists in the Bay Area is Michele Brand who has done dozens of covers. An artist herself, Michele worked on *It Ain't Me Babe Comix* — and when I asked her last week when there would be another women's comic, she said it would be soon. The last one by women artists was *Illuminations*.

While I was at Roger and Michele Brand's place, I saw the art for *Tales of Sex and Death* 2, Roger's Western story which will appear in *Young Lust* 3, and the cover of *Real Pulp* 2. Michele showed me her color keys for both the *S&D* and *Pulp* covers. She learned the technique in New York and did color seps for Marvel for awhile.

: :

With me that afternoon was Jim Pinkowski, a graphics man who had done a lot of stories for fan magazines like *MCR*. He's working on a parody of superheroes right now (a funny parody of Green Lantern), but most of his previous work was fantasy and science fiction. Roger and Jim talked about the developing underground comics industry. I'll pass the general pattern along.

the COMIX WORLD by Clay Geerdes

If you are into graphic art and want to publish your work in the underground comics, you need to know the basis on which various editors and publishers evaluate material submitted for publication. Like all businesses, there are open and closed doors. Don't waste time and postage by sending your art to a publisher chosen at random. Write a letter and summarize what you have, sending a photograph of one of your pages. Certain underground comics consider freelance material, but the books may have a central theme—and that means you have a lot better chance of seeing your work printed if it is related to that theme.

A good example of this is the new H. P. Lovecraft book. Jaxon is getting the book together with Simon Deitch, S. Clay Wilson, Jim Osborne and Spain Rodriguez. It will consist of serious adaptations (not parodies) of Lovecraft's short stories and novelets. (Wilson, incidentally, will be doing a Lovecraft monster story). In the talking stages, it was possible for any good graphics man to suggest his own adaptation for inclusion in the book, but after it began to take shape and various artists committed themselves to do stories, the door was closed.

The message is clear for the freelancer outside the Bay Area: If he's not around when books like *Skull*, or *Slow Death Funnies*, or *Up from the Deep*, or *Tales of Sex and Death* are in the planning stages, it is rare that any of his work is going to appear in one of those books. As much as six months before *Skull* 3 was finally printed, Ron Turner of Last Gasp told me the theme was "The ghoul gets the girl." Naturally material received by Turner's Last Gasp Eco-Funnies which did not relate to that specified theme could not be included in the book.

For the new artist just getting started in the undergrounds, The Print Mint's anthology title *Yellow Dog* is still the best place to start. *Yellow Dog* 21—out last month—featured material mainly by new artists. This has been the function of the magazine since it began in 1968 as a tabloid, and Alice Schenker, the current editor, tells me that continues to be true. Any artist who has a completed story can submit it to her at The Print Mint, 830 Folger St., Berkeley, California 94710.

Across the bay, there are three other publishers worth seeing.

Talk to Simon Deitch or Gary Arlington at The San Francisco Comic Book Company, 3339 23rd St., San Francisco, Calif. They will listen to ideas, look at art, and tell you what books are being planned for the near future.

At Rip-Off press, 1250 17th St., San Francisco, Calif., you can talk with Jaxon.

And Ron Turner is at Last-Gasp Eco-Funnies, 320 Tenth St., San Francisco, California.

There are other companies around the Bay Area, but these four are handling the bulk of the comics.

Down south, check out The Los Angeles Comic Book Company, 11565 Missouri Avenue. The zip's 90025. Mike Moore and Fred Walker are there. The first issue of *L.A. Comics* was an anthology comic with a beautiful (but deadly) cover by Linda Trujillo.

Talk to the editors if you think you have a story that is related to their trip. Someone is always coming up with a book that needs another two or four pages.

—Clay Geerdes

ROBERT CRUMB'S 7-page portfolio and extraordinary double-page center-spread, and Vincent Davis' great "Comic Book Fans" (a beautifully drawn 3-page expose of everybody you know) are the highlights of the fourth issue of Promethean Enterprises' magazine—called *All Kines Comics* this time around. There's also fine stuff from Bob Zoell (a full-color cover), George Metzger (two 1-page stories), John Fawcett, Doug Wildey, Johnny Chambers, Rick Griffin, and a whole crew more. It's 80 pages, altogether, and only $1.00. (Promethean Enterprises, 4160 Holly Drive, San Jose, California 95127.)

(Incidentally, Vincent Davis may still have a few giant-size posters of his "Comic Book Fans" for sale. They're as big as a house, and worth every nickel he's asking, whatever that is. Write him in care of the Myron Moose Comic Book Works, P.O. Box 74313, Los Angeles, Calif. 90004. Most likely, you'll learn something to your advantage.)

Comic & Crypt 5 (70¢ from Mark Sigal, 459 Lytton Blvd., Toronto, Ontario, Canada) has a very good—and worthwhile—interview with Jack Kirby and Carmine Infantino.

Frank Brunner, Neal Adams, Denny O'Neil, Gray Morrow, Rich Buckler, Jeff Jones, Den Barr, Mike Kaluta, Kenneth Smith, Tom Sutton, etc., etc. They're all in *Phase One*—which is in print, at last. Ken Barr's wraparound cover is technically superb, and the art and production for the rest of the magazine is all on an equally high technical level. Although the editor, Sal Quartuccio, describes it as an "anything goes" magazine, the story content has a rather narrow range—featuring ideas and concepts we've seen before. It *is* a handsome publication, however, and art-oriented readers will find a lot to admire. (Neal Adams has seldom drawn as well as he does here.) ($5.00, from Phase, 4314 Clarendon Rd., Brooklyn, N.Y. 11203.)

In a single year, Jim Ivey's *cARToon* has become one of the most important magazines in the field. Covering everything from political cartoons and newspaper strips, to comic books, and featuring a wealth of incredibly rare art from every era of comic art, it should not be missed. (4 issues for $4.00, from Jim Ivey, 561 Obispo Ave., Orlando, Florida 32807.)

Although it *is* expensive (4 issues for $8.00), *Cartoonist PROfiles* is showing signs of being worth it. Jud Hurd's magazine is mainly interviews, and in the past these were too often bland—but recent issues have greatly improved. There is increasing coverage of comic books, too. The December issue features a fine piece on Jimmy Swinnerton, often regarded as the creator of the newspaper strip, who now lives — at ninety-five — in Palm Springs, where he was visited by Milton Caniff; the second part of an absorbing Neal Adams interview; and much more. (*Cartoonist PROfiles*, P. O. Box 325, Fairfield, Connecticut 06430.)

Gil Kane's "Blackmark" is being serialized in a large 7 1/4" x 10 5/8" format—in the French magazine *Phenix*. The larger size is a great aid to the art. *Phenix* 18 also features articles on a wide variety of artists and strips, Gotlib, "Krazy Kat," the great Alain Saint-Ogan, and more, plus notes and reviews of

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the graphic story world—all printed in an uncommonly handsome magazine, lavishly illustrated, and extremely well-designed. It is unquestionably one of the great international magazines in the field. In French. (In the U.S.: $2.00 a copy, 4 issues [one year] for $7.00, from The Graphic Story Bookshop, P.O. Box 2053, Culver City, California 90230.)

The Netherlands' new tabloid *Real Free Press Magazine* ($1.00 each, from Real Free Press, Runstraat 31, Amsterdam, Netherlands) features rare "Mutt & Jeff" strips from the early days (beginning at the beginning in 1907), Harrison Cady, and Percy Crosby, and more, in its first issue.

It will be a long, long while before a more beautiful magazine than Kenneth Smith's extraordinary *Phantasmagoria* is published. The artwork, calligraphy, and production are splendid. Just as important, the story is outstanding, well-conceived and well-written. Technically, it is an illustrated story, rather than a graphic story. Few graphic story fans will care — and Smith promises traditional graphic stories in the future. ($3.00, from Kenneth Smith, Box 20020-A, L.S.U. Station, Baton Rouge, La. 70803.)

Reality Two ($2.00, from Robert Gerstenhaber, 194-40A 64th Avenue, Fresh Meadows, N.Y. 11365) has an interesting full-color cover painting by Larry Todd, halfway between jest and tragedy, and strips by Len Wein & Mike Kaluta, Bruce Jones, Larry Todd, and Mike Kaluta. Some of the strips were originally intended for the late *Web of Horror*—and show it. Jones' story, very well drawn, is reminiscent of the old EC science fiction yarns.

Jim Vadeboncoeur, Jr., one of the members of Promethean Enterprises, has just published *Al Williamson: His Work*, a 22-page checklist of the artist's graphic stories. Fully illustrated, it covers Williamson's whole career, and you're never likely to do better. The range of the artist's work is astonishing. ($1.00, from Jim Vadeboncoeur, Jr., 1632 Hollenbeck Rd., #7, Sunnyvale, California 94087.)

Promethean Enterprises also publishes *George* — the leading review of limited edition and fan magazines. Edited by Jim Vadeboncoeur, Robert Napier, and Jan Strnad, it covers the entire field. The reviews are perceptive and thorough, and *George* is a must for any reader interested in the off-newsstand publications—which have become an increasingly large and important segment of the American press. (10 issues for $1.00, from George, 1632 Hollenbeck Rd., #7, Sunnyvale, California 94087.)

And yet another Promethean project is *The Movie Cowboy*, a superb portfolio by Doug Wildey—who has never drawn better. It's a large (12" x 18") book, with twenty-six poster-size illustrations, printed on one side of the paper only, depicting the American cinematic West—with the whole cast of characters: outlaws, the cavalry, the Indians, school marms and dancehall queens, gunslingers and drunks, and everyone who ever populated the movie West. Only 500 copies have been printed. ($2.75, from Jim Vadeboncoeur, Jr, 1632 Hollenbeck Rd., #7, Sunnyvale, California 94087.)

Vaughn Bode fans will be delighted with *The Bode Bulletin*, an irregular newsletter covering the works of Vaughn Bode. There's a lot of Bode art, too. (Sample copy: 10¢, from The Bode Collectors, 713 Paul Street, Newport News, Virginia 23605.

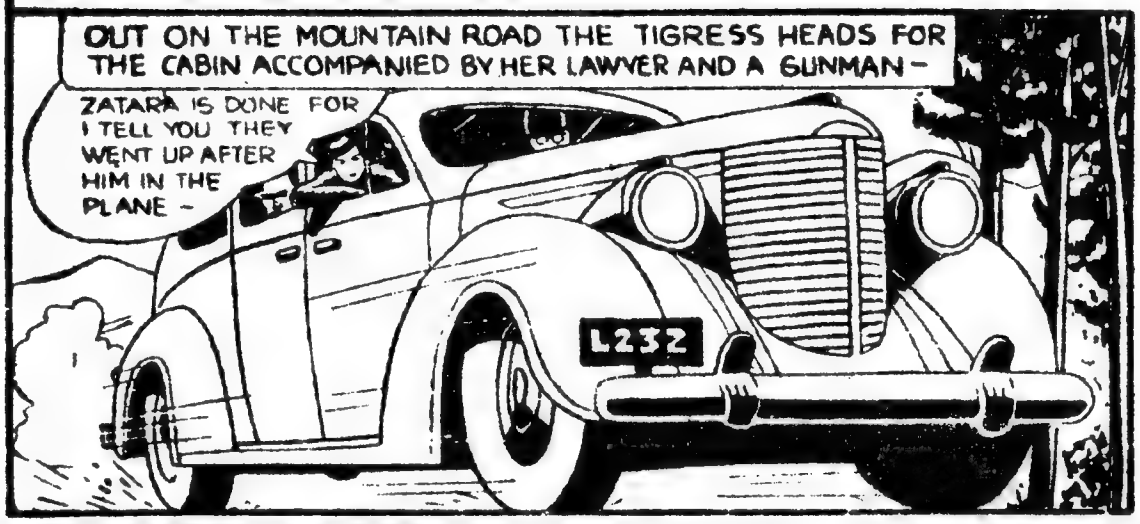
=Richard Kyle

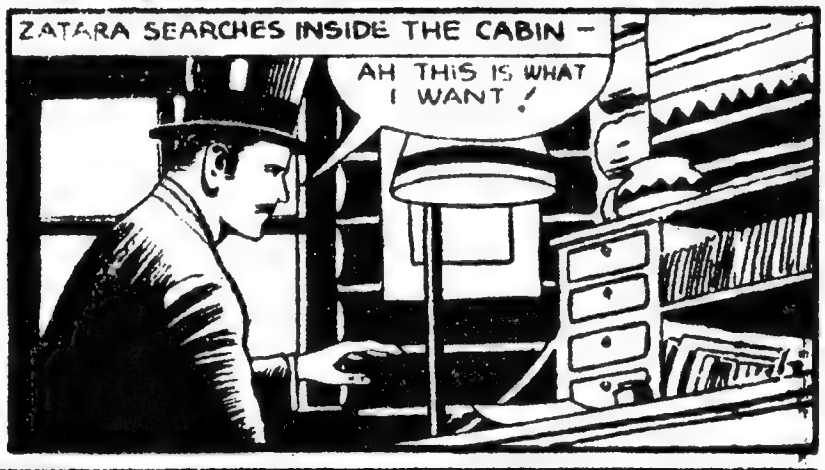
ZATARA

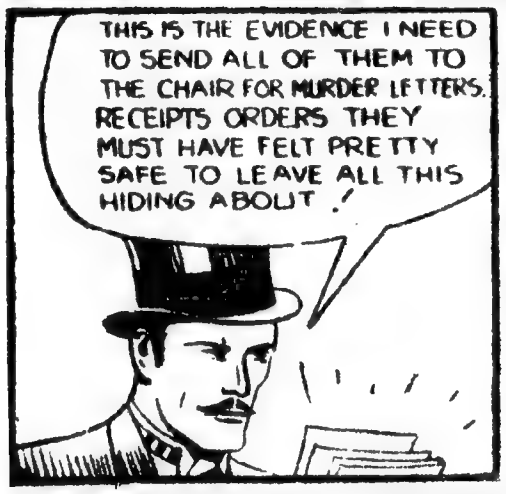
THE MASTER MAGICIAN

DEATH FROM THE AIR

ZATARA WITH TONG, HIS ASSISTANT, IS ON THE TRACK OF A GANG OF MURDERERS WHO SWOOP DOWN IN HIGH-SPEED AEROPLANES TO KILL THEIR VICTIMS. HE TRACKS THEM DOWN TO THEIR HEADQUARTERS -- A LONELY CABIN IN MOUNTAINOUS COUNTRY.


OUT ON THE MOUNTAIN ROAD THE TIGRESS HEADS FOR THE CABIN ACCOMPANIED BY HER LAWYER AND A GUNMAN -
ZATARA IS DONE FOR I TELL YOU THEY WENT UP AFTER HIM IN THE PLANE -
L232




THIS IS THE EVIDENCE I NEED TO SEND ALL OF THEM TO THE CHAIR FOR MURDER LETTERS. RECEIPTS ORDERS THEY MUST HAVE FELT PRETTY SAFE TO LEAVE ALL THIS HIDING ABOUT !

An early episode of "Zatara" (from Action Comics *3, August 1938), reprinted in the Australian weekly* Triumph *for Oct. 23, 1939.* © *1938 National Periodical Pub., Inc.*

WHATEVER HAPPENED TO...?

FRED GUARD-INEER

by HAMES WARE and D. L. MILES

"Announcing 'Dan Hastings'...a truly new and absolutely original adventure strip that contains a pseudo-scientific futuristic background. Writer: Ken Fitch. Artist: Fred Guardineer." —*a press release of the Harry A. Chesler Syndicate, November 15, 1937.*

Fred Guardineer is a pioneer. He has always loved the out-of-doors and in-between hunting and fishing he even finds time to co-edit and render artwork for a hunting and fishing newsletter for his neck of the woods, rural New York.

Fred Guardineer was also a pioneer in the American comic book, entering the field in 1936, just after the first comic books with all-original material had begun. At age twenty-three, after graduating from the Syracuse University Fine Arts College in 1935, he took his seat before one of the drawing boards at Harry "A" Chesler's comic art shop—the first of all the shops, which were to dominate the field until World War II, supplying complete packages of stories and art to comic book publishers.

In 1936, if you were doing original art for comic books, chances are your work was appearing at either Centaur Publications, owned by Bill Cook at that particular period, or at National Comics' predecessor, Major Malcolm Wheeler-Nicholson's company, publishers of *More Fun Comics* and *New Adventure Comics*. Guardineer drew for both—but his early work centered around "Dan Hastings," which was both a Centaur comic book series and a short-lived syndicated newspaper strip.

Even in the beginning, however, the work that would climax his career was forecast by the syndicate biography:

"Fred Guardineer is a native of Albany, N. Y. and a graduate of Syracuse University. He was art editor of the university humor magazine, and a member of the collegiate boxing team. After college, he furthered his art education by travelling extensively through Europe. On his return to the U.S., he journeyed to the West to study cowboy lore and legend.

"He has done considerable work in sport, detective, and western story illustration, but his forte is the adventure strip, as is evident by his superb accomplishment in the drawing of the country's foremost pictorial adventure, 'Dan Hastings.'"

The West had already captured Guardineer's imagination, but it would be sixteen years before he could fully devote himself to it.

°

Meanwhile, at Wheeler - Nicholson's, he did a variety of fillers and features, staying with the company after the Donenfeld regime took over the Major's titles. Among others, he drew "Speed Saunders" for *Detective Comics*, "Pep Morgan," a sports strip for *Action Comics*—and, also for *Action*, his most famous series in the Golden Age of Comic Books, "Zatara, Master Magician."

He drew Zatara from 1938 to 1940, and it was the first of many magician strips he would do. Guardineer had a way with tall silk hats and hypnotic gestures, and even today he is best remembered for them. As late as 1944, just before Guardineer entered military service, Quality's Everett Arnold syndicated a strip starring one of his magician characters, and it appeared in over forty newspapers.

But people who look only at the magic strips overlook a large part of a long and prolific career. When pioneer editor Vincent Sullivan left the Donenfeld magazines to assume the editorship of *Big Shot Comics* for Columbia, Guardineer went with him, drawing "Marvelo, Monarch of Magicians" as well as occasional episodes of adventurer Rusty Ryan and crime-fighter Tom Kerry, before moving on to Quality and other companies.

At Quality, he drew "The Blue Tracer," a series about a fantastic war machine that could "fly like an airplane, dive like a submarine, and smash into obstacles like a tank"; a strip about a hero with super-speed, "Quicksilver" (also drawn by Paul Gustavson), and a variety of others.

After taking time out from 1944 to 1946 to help fight World War II, he returned to comics as a free-lance artist. He was closely identified with the Charles Biro-Bob Wood crime comics for Lev Gleason, where his clean, photographically sharp style was particularly effective, lending a documentary quality to the stories. Guardineer regarded these as his best years—but then, with the institution of the Comic Code Authority, the crime comics were folded.

"I made my last stand with 'The Durango Kid,'" Guardineer once wrote Robert Jennings, then editor of *The Comic World*. "Occasionally I did up a page of animals or a nature piece, and these outdoor subjects were my favorites."

Vincent Sullivan had left *Big Shot Comics* to found his own publishing company, ME—Magazine Enterprises—and by the '50s ME's leading comics were westerns. "The Durango Kid" was one of ME's most popular series, and Guardineer drew it from 1952 to 1955. As the Kid rode off into the sunset for the last time and Vincent Sullivan

THE BLUE TRACER

ACH! DER BLUE TRACER! FROM OUD OF DER MOUN-TAIN IT COMES YET!

IN THE MOUNTAINOUS BALKANS, THE CHETNIK FORCES OF YUGOSLAVIA'S GENERAL MIKHAILOVITCH WAGE FIERCE GUERILLA WAR ON THE NAZIS. TO THEIR AID COMES THE BLUE TRACER, THE FORMIDABLE FIGHTING MACHINE OF CAPTAIN BILL DUNN AND BOOMERANG JONES.

IN A FEROCIOUS ATTEMPT TO DRIVE THE YUGO-SLAV PATRIOTS FROM THEIR STRONGHOLDS, THE NAZIS ATTACK WITH FLAME THROWERS.

OUR SUITS OF ARMOR ARE BULLET-PROOF! WE'LL SIZZLE THOSE CHETNIKS!

WE HAVE TO FALL BACK TO THE NEXT LINE. OUR RIFLES FAIL TO STOP THOSE ARMORED NAZIS!

WE NEED HELP- BUT WE'LL FIGHT TO THE LAST MAN!

© 1942 Comic Magazines, Inc.

closed down his publishing firm, Fred Guardineer closed out twenty years of distinctive artwork for the comic books.

Though his new job as a mailman seemed to provide little opportunity to continue his art, he soon found his talents in demand for posters and manual illustrations. And for the past twenty years he has written hunting and fishing columns for several local newspapers. Today, in addition to his work with the Postal Service, Fred Guardineer is a feature editor and artist — and photographer — for a highly respected area newsletter for sportsmen, "living well on venison, quail, and even store meat."

And today, his work in the Golden Age of Comic Books is still remembered by a legion of his readers.

=Hames Ware & D. L. Miles

RIGHT: *The splash-panel from a characteristic Guardineer crime story.* (Crime Does Not Pay *51, May 1947.* © *1947 Lev Gleason Pub., Inc.)*
BELOW: *An unusually melodramatic episode of Guardineer's final strip.* (© *Magazine Enterprises.)*
OPPOSITE: *"The Blue Tracer," from* Military Comics *14, Dec. 1942.*

Courtesy of the Rick Durell and John Ryan collections.

PRETTY BOY FLOYD
the TWO-FACED TERROR
drawn by FRED GUARDINEER
PRETTY BOY FLOYD HAD TWO FACES—ONE—THE HANDSOME YOUNG FACE OF INNOCENT MANHOOD! BUT HIS SECOND FACE WAS THAT OF A HIDEOUS KILLER—CRIME PERSONIFIED—WHICH WAS HIS TRUE IDENTITY. WHAT'S THE "SECRET BEHIND THE DEADLY CRIME CAREER OF "THE TWO-FACED TERROR!"
A TRUE CRIME STORY

MANY A BARREL-CHESTED DESPERADO HAS BUCKLED UNDER THE FLAILING FISTS OF THE DURANGO KID! BUT COULD IT BE THIS TIME DURANGO'S BITING OFF MORE THAN HE CAN CHEW! BECAUSE THIS GALOOT FROM THE GRAVE WHO LAUGHS AT FLYING LEAD, IS

THE PHANTOM BADHAT!

THE POSSE RIDES HARD, THEIR EYES BLAZING GRIMLY!
WE'RE ON YOPE TRAIL AT LAST, BLACKIE GALT—AN' WE'RE GONNA BRING YUH IN!
BUT BLACKIE GALT IS AN OLD HAND AT LOSING POSSES!
GOT MORE TRICKS UP MY SLEEVE THAN A CACTUS PLANT'S GOT SPINES! I'LL BACK-TRAIL UP THIS-HERE STREAM AN' KEEP GOIN'...

LOST and FOUND

HAMES WARE

LOST:

HENRY E. VALLELY, 1881-1950, best remembered as *the* Big Little Book artist, illustrator of the "Jack Armstrong" BLBs, *Maximo, the Amazing Superman*, and countless others. By coincidence, they both died the same year...

GEORGE L. CARLSON, 1887-1962, humorous cartoonist and illustrator, from *Jingle Jangle* in the comic books, to *Blue Book* in the all-fiction magazines, to *Uncle Wiggily* in hardcovers. (Harlan Ellison devotes a full chapter to him in *All in Color for a Dime.*)

FOUND:

Found and Lost: The "Raggedy Ann and Andy" artist for the long running Dell comic book series—GEORGE F. KERR, 1869-1953. Full details about Kerr and his career will appear in Mike Barrier's *Funnyworld* in 1972, and in the *Who's Who in American Comic Books*, thanks to Dan Noonan and Bill Spicer.

HARRY "A" CHESLER, comic book publisher and shop owner in the '30s and '40s—one of the real pioneers—who is alive and well, and interviewed by Jerry Bails for full coverage in our *Who's Who.*

=Hames Ware

Hames Ware is co-editor with Jerry Bails of the forthcoming Who's Who in American Comic Books.

the INTERNATIONAL PICTURE

FRANCE

I WANTED to open this article with a flashback to the early days of French comics, but too many things are happening here now to have time for it. So if you really want a clear vision of our present, you should read the part about French comics in Pierre Couperie's *A History of the Comic Strip** to know our past.

Today, we are very far from the U. S. situation. We have no Sunday comics supplements, just a few daily strips. We have no comic books, but only poor, cheap, monthly pocket-sized magazines, full of reprints or awful original matter. In fact, all of our important strips are printed in six or seven weekly magazines, and—as Fred Patten has explained about "Asterix"—reprinted later in books.

As you know, the best of all the weeklies is *Pilote* (which I will study deeply in forthcoming issues of the WORLD), but others are significant, too.

Spirou: It was once a very good magazine, with very poetical "funny animals," and it contained great work by the best Belgian humoristic cartoonist, Franquin (who I will write about here someday)—but now it is becoming less and less interesting. Subscriptions are 49 Francs (around $9.60) for six months. The address is:

Editions J. Dupuis, Fils & Co.
8, Rue Bellini
75 Paris 6°, France

Tintin: *Tintin* is far better. It contains strips by the very good realistic Belgian cartoonists Herman, Vance, etc.; a science fiction strip by one of the most famous Spanish artists, Carlos Gimenez; as I announced in the second issue of the WORLD, it will soon have a previously unpublished Gil Kane strip—and last but not least, *Tintin* has a *new* story by one of the best European storytellers, Edgar P. Jacobs, one that you should not miss if you are involved in European comics: it is the only story he has done in the past five years! Subscriptions are 850 Belgian francs (about $19.04) for one year. The address is:

Editions du Lombard
1 a 11, Avenue Paul-Henri Spaak
Bruxelles, Belgium

Pif: The best - selling French title (some issues sell a million copies in a country that has 50 million inhabitants), it is not very interesting to the comics enthusiast. From time to time, it carries "Corto Maltese," a new strip by the great Italian cartoonist Hugo Pratt, or a story by Jean Claude "Barbarella" Forest—but the other strips are often poor. Subscriptions are 73 francs ($14.32) for six months. The address is:

Les Editions Vaillant
126 Rue La Fayette
Boite Postale 77-X
Paris 10°, France

(I am voluntarily forgetting the famous books of comics for adults edited by Eric Losfeld after the tremendous success of *Barbarella*. The latest books are absolute failures. If new and more interesting ones are printed in the future, I shall tell you of them.)

*

If we have a professional magazine devoted to the study of the comic strip, *Phenix* [see WORLD 2], we have few fan magazines—and they are often very poorly written and printed. The best is *Zine Zone*, mainly devoted to the study of comic books. To subscribe, write the editor:

Jose Fayos
232 Rue Saint Denis
75 Paris 2°, France

*

In the semi-professional category — like your more elaborate limited edition publications — we have four magazines, well-conceived and well-printed.

Rantanplan, edited by the Belgian "club des amis de la bande dessinee" contains reports of conventions, studies of Belgian and foreign artists, interviews, news, and reprints ("Brick Bradford," by Clarence Gray). It is well-done and interesting. Subscriptions are 110 Belgian francs (about $2.50). Address:

Andre Leborgne
Avenue Van Volxem 435
B-1060 Bruxelles, Belgium

Schtroumpf is studying and interviewing a great Belgian or French cartoonist in each issue. It is for people who are already familiar with the artists, since they are in-depth studies. A one-year subscription is 30 francs (around $5.80). Address:

Jacques Glenat
17 Avenue Alsace-Lorraine
38 Grenoble, France

Spirits is an art-oriented magazine. In the first two issues there was a portfolio of Virgil Finlay art; a reprint of "Futuropolis," a strange French science fiction strip of the '30s; a group of strips by Fred, a great fantasy artist for *Pilote*; a portfolio of drawings by Giraud, the best French realistic artist, and the illustrator of "Lieutenant Blueberry"; and poster-sized pages by the famous French fantasy artist Philipe Druillet—an adaptation of Michael Moorcock's Elric. It should be interesting to U. S. fans. It is 10 francs a copy (about $1.75). For subscriptions or back issues, address:

Spirits
15 Rue Beranger
92 Chatillon, France

*

All this is to introduce you to our fandom. I shall give you news and studies of our best artists in the forthcoming months.

=Jean Pierre Dionnet

*

CANADA

CANADA ONCE had its own comic book industry, and its own comic book heroes and heroines—Johnny Canuck ("They had better start making stronger rope, if they want to hold Canadians captive!"), Speed Savage, Dixon of the Mounted, Whiz Wallace, Dart Daring, Nelvana of the Northern Lights, and a horde of others.

They were born in 1941, when non-essential imports (and that included American comic books) were banned for the duration of the war. Called "Canadian whites" because the publisher (Cyril Vaughan Bell, who was running a commercial sign company when he learned of the ban) soon discovered that color was unnecessary for a captive audience, they were unable to compete with the color imports that returned in the early post-war years.

The Canadian whites were virtually forgotten until Michael Hirsh and Patrick Loubert learned of them from Captain George Henderson. Soon the two had purchased the Bell Features copyrights, and acquired a great deal of original art. And now they've edited *The Great Canadian Comic Books*, a 260 page hardback book, published by Peter Martin (17 Inkerman Street, Toronto 5, Ontario, Canada) for $15.00.

Despite its limitations—like the American *Buck Rogers* book, several stories are incomplete; and only Bell Features strips are published, although other companies entered the field—the book has been generally well-received in Canada. The price *is* high, even with the 24-page color section (17 pages of strips, and 7 pages of cover reproductions).

For a full review, see Glen M. Darkach's in *Melting Pot*, the Canadian comics newsletter, published by Larry Mitchell at 3908 26th St., Vernon, British Columbia, Canada. Subscriptions are 4 for $1.00.

=TCW

*reviewed in GRAPHIC STORY WORLD 3

=Vincent Davis

tion of a fan magazine is envisaged. The Mexican publishers association (Camara Nacional de la Industria Editorial or Publishing Industry Chamber), which comprises all Mexico-based publishers, not only of comics, have promised support—even to covering the printing charges of the magazine.

"Also, recently, under the auspices of the Graphic Artists Group known as 'Los Tlacuilos' (the name refers to the codex makers in pre-Columbian times) and the Instituto Nacional de Bellas Artes, as well as the publishers association, an exposition was held which tried to give a view of the history and development of the Mexican graphic story. Called 'Primer Salon de la Historieta Mexicana,' it took place at Mexico City's Palacio de Bellas Artes—Palace of Fine Arts.

"As a closing act to the exposition, there was a dinner at one of the *in* hotels in town, and the Tlacuilos group gave some prizes to the comics creators they believed deserved them. These were little statues of a seated man in the position of illustrating a codex. They also gave 'Honor Certificates.' Almost everybody in Mexican comic art got one or another prize, even some cartoonists who have never drawn a graphic story. Among those honored with 'Tlacuilos' were Salvador Pruneda, an old comics artist whose main character was 'Don Catarino,' German Butze, who did 'Los Supersabios' and got the prize for 'the introduction of science fiction into Mexican comics,' Antonio Gutierrez, for 'being the Mexican Hal Foster,' Alfonso Tirado, Francisco Flores, Gabriel Vargas, Yolanda Vargas Dulche, and several others. Notwithstanding, some really important people were left out.

"The exposition was a first effort, and whatever the mistakes and ommissions, it marks the beginning of better things."

Corrections: MAURICE HORN writes that there were indeed several display tables at the highly successful 75 Years of Comics exhibition. We'd reported only one...And in our last issue we failed to adequately identify the good-looking girl in the next-to-the-last photograph on page 17. That's KAREN LANE who's head-and-shoulders above Mike Royer.

The discussion about "Steve Canyon" in Sweden continues, and expands. MAGNUS KNUTSSON replies to MILTON CANIFF'S letter in our last issue: "Deserters from the U. S. armed forces, living in Sweden, do not receive privileges before Swedish citizens. All persons living in Sweden who are not able to support themselves receive help. It takes

[*continued on page 36*]

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WRITE ~

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COMICS FANS

THE BUYER'S GUIDE FOR COMIC FANDOM is fandom's widest-read adzine. The unique 11x17" newspaper format is very suitable and economical. And, best of all, the ads pay for the printing and mailing, enabling it to go free to all fans and collectors in fandom! We reach over 3500 collectors and fans each month, with absolutely no cost to them! Many ads for comics, fanzines, comic strips, and other comic art related items! FOR YOUR FREE, LIFETIME SUBSCRIPTION SEND IN YOUR ADDRESS ON CARD OR LETTER. We're in our second year of publishing, with each issue averaging 24 newspaper-size pages. No comics fan or collector can afford to do without it!

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at least seven years to become a Swedish National, and then one has to perform some kind of defense duty. But there are different kinds of war. Sweden has had peace since 1814; the Swedish armed forces are called 'The Swedish Defense,' and we have no 'interests to defend' in other countries." Generally, i t would seem that both Magnus Knutsson and Milton Caniff are in agreement regarding the details of the U. S. deserters' life in Sweden. It appears to be the points-of-view that differ. "What is more interesting," Magnus continues, "is Milton Caniff's remark: 'It is kind of the Swedes to seek out "Steve Canyon" in the limbo of the conservative underground press.' In other words, why don't we publish 'Steve Canyon' in Sweden. But that goes for the U.S.A., too. As far as I know, there is no daily comic strip where left-wing opinions are expressed. Furthermore, the syndicates have a right to make alterations in the strips, and they use it. Imagine an art museum where they remake the paintings after the policy of the museum. What is Steve Canyon defending with his Air Force if not the right of every artist to express his point of view in his own medium? In other words, the freedom of thought. And what is Captain America fighting for, after all? The right to have the censorship seal on the cover?" The U. S. does have an extensive "underground" press (actually, a highly visible aboveground press, nowadays) which regularly expresses views much further to the left than "Steve Canyon" is to the right, and a "Swedish 'Steve Canyon'" would probably have no difficulty i n finding publication here. Syndicate and newspaper censorship of daily strips is a continuing problem, however, and we'd appreciate comments from working cartoonists...

*

THIS IS the first issue of the new large-size GRAPHIC STORY WORLD, and we hope you've liked it. If you have, please tell your friends about the WORLD, and when you order magazines and books advertised or reviewed in the WORLD, we'd really appreciate it if you'd mention us.

And if your subscription expires with this issue (the address label will say EXPIRED), don't forget to renew as soon as possible. We've increased the print-run again, but the last issue was out-of-print a week after publication, and late orders couldn't be filled. Remember, charter subscribers whose subscriptions expire with issues #5 and #6 can renew for $2.00 for six issues—a $1.00 savings.

We'll see you in April, then.

=The Editor

SENSE OF WONDER

SENSE OF WONDER is devoted to the study and exploration of the graphic story. #10, the latest issue, features work by Kirby, Colan, Mastroserio, Shooter, Kelley, Hanley, Schelly, Lanz and more. It is offset, 28 ppg., wrap-around, mailed in an envelope. It is ready to mail. It also has an article on everyone's favorite hero, FLASH GORDON! NOSTALGIA!! #11, which has been promised unpublished work by Frazetta, will soon be out. Both 10 and 11 cost 50¢ each. Back issues 8 and 9 cost 40¢ and 25¢ respectively, or $1.50 for all four magazines. They include the 57-page ASSEMBLED MAN graphic story experience. ORDER NOW.

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Lewiston, Idaho
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THE PROFESSOR EXPLAINS AND...
I WILL GET IT! I MUST DO IT... FOR POOR AUDREY!
GOT TO FIGHT BEING TIRED...
LARRY DOES NOT MENTION HIS STRANGE LETHARGY...
HE'S GONE! RAN INSIDE THAT BLAZING BUILDING. WHAT BRAVERY!!

SENSE OF WONDER
SENSE OF WONDER
SENSE OF WONDER
SENSE OF WONDER

NEWSWORLD

N. Y. 11229.)

*

PERSONALS: Jeanie Thomas, wife of Marvel's Roy Thomas, has just graduated summa cum laude from Hunter College in New York, with a degree in psychology, and is a finalist for the Danforth Fellowship (one hundred will be given to the three hundred finalists) ... National's Len Wein and Glynis Oliver are engaged ... Mark Hanerfeld has left National, sold his comics collection, and moved to Europe ... Hames Ware, co-editor of the upcoming WHO'S WHO IN AMERICAN COMIC BOOKS, visited L. A. recently, meeting with animators, and viewing dozens of rare animated films and people ...

*

PROFESSIONALS: Alex Toth has an outstanding article in CARTOONIST PROFILES 13, just published. Toth's famous story "Monument" is reprinted in full, as well. Also in the issue: An article on Elzie Segar, the creator of Popeye, by Bud Zagendorf, Jerry Robinson's "Still Life," and more. CARTOONIST PROFILES continues to improve ... Gil Kane's strip for the Belgian slick comics magazine TINTIN is in production, at last. At least a dozen pages have been completed of "Jason Drum" -- which has been described as a science fiction story ... "An Interview with Russ Heath" will soon be appearing in Bill Spicer's GRAPHIC STORY MAGAZINE. It is a definitive ("exaustive," says the interviewer, Douglas Moench) work, and Spicer plans to accompany it with a great deal of Heath art, some never before published ... Douglas Moench, incidentally, is selling stories and articles everywhere -- Joe Orlando's National comics will soon be publishing a couple illustrated by Berni Wrightson, and by Russ Heath, and several others not yet assigned, and Moench is also selling prose stories in the man's magazine market, and the new MONSTER TIMES has accepted a prose fantasy story ...

*

BOOK NOTES: THE COMICS: AN ILLUSTRATED HISTORY OF SEVENTY-FIVE YEARS OF COMIC STRIP ART, will be published in April by Putnam. It's by Jerry Robinson, one-time "Batman" artist, during the strip's Golden Age. Now doing the syndicated "Still Life," Robinson apparently deals only with newspaper strips -- "from the Yellow Kid to Charlie Brown, here is the story of 'the funnies' and how they grew." There will also be "vignettes" by Walt Kelly, Charles Schulz, and others. 9" x 12", with 32 pages in color, and more than 130 black-&-white plates. The price is $15.00 ... Also announced for April, from Harper & Row is "OCTOBRIANA" AND THE RUSSIAN UNDERGROUND, text by Petr Sadecky, and introduction by Anotoly Kuznetsov. Supposedly a kind of Russian underground "Barbarella," smuggled out of the U.S.S.R. by a Czech cartoonist, the authenticity of "Octobriana" has been questioned in England. $5.95, in paper, with 20 pages of comics in color ... Bill Blackbeard will write on Floyd Gottfredson's "Mickey Mouse," Maurice Horn on "The Spirit," and Mike Barrier on Carl Barks' Duck stories in the sequel to Dick Lupoff & Don Thompson's ALL IN COLOR FOR A DIME. Publication has been announced for the spring of '73 ... Nostalgia Press' CAPTAIN AMERICA book is still a ways off -- Jack Kirby will write the introduction, and he hasn't yet ...

*

Edgar Rice Burroughs' THE LAND THAT TIME FORGOT is coming to the screen from Amicus Productions, whose EC Comics-based "Tales from the Crypt" has just been released. Michael Moorcock and Jim Cawthorn are now working on the film script, which will remain faithful to the Burroughs book, according to LOCUS, the science fiction newsletter. A comic book -- not a one-shot -- based on the novel seems to be a very definite possibility, according to Robert Hodes, General Manager of ERB, Inc. Moorcock & Cawthorn plotted the final Barry Smith "Conan" adventure.

*

The newsletter of the Comics Magazine Association of America, reports on recent remarks by CMAA president, John Goldwater: "Despite surveys which show that 'those retailers who sell comics are selling more today than they ever did during the comic heydays of the last quarter-century,' the failure of sufficient new full-line comics outlets to replace those lost through the demise of numerous newsstands has seriously impeded the growth of comic sales." The CMAA has moved to resume exhibiting at major supermarket, discount store, convenience store and drug retailers conventions, and to provide representation in the CMAA for distributors. However, the central problem (aside from magazine quality) is that virtually the entire magazine field is underpriced in the current economy, and retailers can no longer realize profits comparable to those in the past. From National's experience, it appears impossible to significantly upgrade the price and format of the comic book, because of distribution problems. At the same time, the low-price 32-page format does not encourage the growth of new retail outlets.

*

THE MAGAZINE WORLD: MONSTER TIMES -- a ROLLING STONE-style tabloid, devoted to "horror, sci-fi, and fantasy" and to comics -- is out and on the newsstands, but only in New York. The rest of the country still has to subscribe. (13 issues for $6.00, from The Monster Times, P.O. Box 595, Old Chelsea Station, New York, N.Y. 10011.) The first issue featured a "Buck Rogers" article with some uncommonly rare early art, and the second lengthy coverage of both the English and American "Star Trek" strips. There's art by Gray Morrow, and Berni Wrightson. The "Star Trek" piece is by Len Wein. And the editorial staff reads like a comic book's: Phil Seuling, Denny O'Neil, Dave Izzo, Rich Buckler, Ernie Colon, Carlos Garzon, Jeff Jones, Mike Kaluta, Morrow, Wrightson, and a whole lot of others. MT is a good pop review of all the fan worlds, and well worth looking into. ... Another new magazine, FLASHBACK, has a comics-oriented staff, with David Manning White, Russ Jones, Bhob Stewart, and Alan Barbour -- and outside and inside cover art by Jack Davis and Mort Drucker. Primarily a nostalgia oriented film magazine, it will devote space to comics from time to time. The first issue reprints a panel or so from Alex Raymond's "Secret Agent X-9." ($3.60 for 6 issues, from 230 Marlborough St., Boston, Mass. Individual copies are 60¢.) ... The "new" DISNEYLAND MAGAZINE from Fawcett is an almost exact reprint of the English editions of a year ago. The text is rewritten for the American market, but -- reportedly -- no changes have been made in the English-drawn art.

*

The "Batman" newspaper strip has been suspended under unusual circumstances. According to a letter from E. Nelson Bridwell in the Menomonee Falls GAZETTE, The Ledger Syndicate, who have been distributing the feature, and National Periodical Publications are involved in litigation over publication rights. At one point, after National ceased to supply the strip -- written by Bridwell and drawn by Al Plastino & Nick Cardy -- the syndicate distributed their own version of "Batman," one clearly not drawn by a professional. Now, even that has ended, and the strip seems permanently suspended.

*

The Menomonee Falls GAZETTE continues to appear with absolute regularity

An unauthorized seven minute silent color cartoon titled "Little Annie Franny" has played at porno movie theaters in New York, Chicago, and other cities recently. Reports are that it is moderately clever and the animation is not bad, although it has little to do with the Kurtzman & Elder strip. It may not be around for long, though -- despite title changes in the ads. Harvey Kurtzman reports that PLAYBOY has taken legal action

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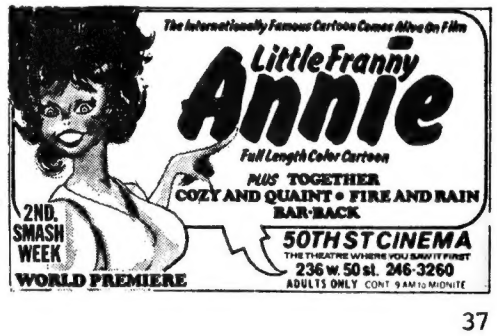
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NEWSWORLD

and is now in its 14th issue. It's a great bargain. Carrying all but a few of the leading adventure newspaper strips -- it's just added Frank Robbins' "Johnny Hazard" -- it is only $4.50 for 12 issues. (Sample copies are 35¢.) Each week the GAZETTE prints a full week's releases of "Tarzan," "Modesty Blaise," "Secret Agent Corrigan," "Rip Kirby," and eleven more strips. The GAZETTE is tabloid-size, and the printing is excellent. (Address: The Menomonee Falls Gazette, N85 W16505 Mary Court, Menomonee Falls, Wisconsin 53051.)

COMIC BOOKS

MARVEL

Cadence Industries, Marvel's parent company, is soon expected to formally announce the appointment of Stan Lee as publisher and editorial director. Reportedly, Lee will be responsible directly to Cadence, rather than to Martin Goodman as in the past. It is unclear for now what changes will be made in Marvel's policies -- however, Lee is known to favor more experimentation with formats than has been possible in the past, and remains interested in black-&-white comics. (Although the book was killed before final sales figures came in, the b-&-w SPECTACULAR SPIDER-MAN did make money, according to reports.) Roy Thomas, now an unofficial editor, will probably receive masthead credit...

Meanwhile, the "Doc Savage" contract -- delayed by last-minute problems -- has been signed, and the first issue is well underway. Ross Andru has turned in pencils for more than a third of the first issue. John Severin will ink...

Marvel has also bought the American comic book rights to Doc Savage's old companion in the Street & Smith pulps, The Shadow. No artist has been set yet, but Gerry Conway is enthusiatic about writing the script. Like the "Doc Savage" stories, Marvel wants to retain as much flavor of the original series as possible. The first issue is expected out in the summer...

WARLOCK, DEFENDERS, and WEREWOLF BY NIGHT are brand-new books featuring the "showcase" books' characters. New features to take their place will be "Dr. Strange," drawn by Barry Smith and written by Stan Lee, a revived "Ant Man," drawn by Herb Trimpe and scripted by former National writer Mike Friedrich, and -- just possibly -- a new "Ghost Rider" strip, but a radically different one, a kind of "Hell-Rider" character with a motorcycle and the works...

Bill Everett will continue drawing the Sub-Mariner, and the latest word is that he will also write as many issues as possible. Mike Friedrich will script when the deadlines get too close...Gardner F. Fox returns to RED WOLF with issue #2...Ross Andru takes over pencilling on WARRIOR OF MARS with the series' third episode -- when the writing changes to Gerry Conway...

Ralph Reese is inking Gil Kane's CONAN -- but it looks now as though Barry Smith may return to the series. (Smith has also been talking with National -- but at this writing it appears that he'll continue working for Marvel exclusively.) ...

No sales figures are available yet, but the mail response to WARLOCK has been very good, according to reports ... Ralph Reese has drawn a Robert E. Howard SOLOMON KANE one-shot...Archie Goodwin and Neal Adams are collaborating on DRACULA ... Gerry Conway will take over the scripting of KULL, but the Severins will continue their highly successful collaboration...

And in SPIDER-MAN 110, we can all look forward to the first real character development in Aunt May in a long, long time ...

*

GOLD KEY

DAGAR, a "barbarian" comic book, is the newest thing from Gold Key's West Coast offices. Created and written by Don Glut -- who's been selling a lot of scripts to Gold Key -- and drawn by the extraordinary Jesse Santos, the first issue is expected out in the summer... Versatile Jerry Siegel, best-known for "Superman" and other super-hero comic books strips, will have a story in JUNIOR WOODCHUCKS 16, a 9-pager called "On the Dodo's Trail." It's said to be one of the best Woodchucks yarns in quite a while...

*

CHARLTON

Sal Gentile has moved up the ladder, and is now editing general magazines. Artist George Wildman is the new editor of all forty Charlton comics ... The first to adopt the 20¢/32-page format, Charlton has improved its distribution significantly, and sales are reported to be up sharply in some areas of the country...

*

NATIONAL

Alex Toth has just completed "White Devil, Yellow Devil," scripted by Robert Kanigher, a war story set in the Pacific during World War II. Practically in pantomime, it's said to be an unusually good story ... Toth is also working on two Sheldon Mayer scripts for Joe Orlando, a mystery, and an sf tale...

Don Heck has taken over the art chores on "Rose and Thorn"..."Marc On the Man's Side," a column in YOUNG LOVE features a male chauvinist-Don Rickles-type. The column, developed by Brron Preiss and Dorothy Woolfolk has stirred quite a noise, it's said, from the placid romance-reading crowd. One angry reader supposedly phoned publisher Carmine Infantino at one a.m. to voice her objections ...

Dan Spiegle has taken over the art assignment for "The Unknown Soldier" ... "Batlash" and "Firehair" are in paperback-style books in Europe ... The GREEN LANTERN-GREEN ARROW paperback (Paperback Library, 64-729, 75¢ plus 10¢ handling, from 315 Park Avenue South, New York, N.Y. 10010) has an especially perceptive introduction by science fiction writer Samuel R. Delany on the theory of the graphic story. The dedication by Carmine Infantino -- "This book is dedicated to all the talented, unrecognized people who devoted their lives to an industry which has never been truly appreciated. Perhaps for both the time has come! -- is singularly ironic: the recent SUPERMAN hardback is dedicated to Superman, rather than to his creators, Jerry Siegel & Joe Shuster, and their name does not appear in the introduction ...

Bob Oskner, award-winning (from both the National Cartoonists Society and the Academy of Comic Book Arts) humor comic book artist, currently drawing the adventurous "Supergirl," is the writer of the sentimental soap-opera newspaper strip "Dondi"...

ANIMATION

The new "Fritz the Cat," the X-rated animated film based on the Robert Crumb character, has been sneak-previewed across the country. Early reports are mixed. One viewer says, "It's a knockout of a film, and the audience ate it up, really laughing at the comedy. And they became involved in the film, too. But there was a great deal of un-Crumb-like violence, to no apparent purpose, other than displaying blood. The artwork is a dimension in itself, and should be on exhibit somewhere. See it when you get a chance." Another, however, says that the animation, though better than most today, is not all that good -- and "only the traditional animated film gags really work."

INTERNATIONAL

Jean Pierre Dionnet writes from France: "Everybody will be in New York from April 22nd to the 30th -- for "The First International Congress of Comics." A hundred and sixty of us will be coming from France, cartoonists, editors, fans, and there'll be people from Italy, Belgium, Brazil, Mexico, Spain, etc. We -- PHENIX, the French Society of Comic Art -- are organizing a cocktail party dedicated to French comics April 24th at the Royal Manhattan Hotel. We'll also be guests at the Reuben Awards, and plan to meet with the National Cartoonists Society and the Academy of Comic Book Arts, etc. We'll be happy to send information to all who are interested. And we hope it shall all be a success, and that it is the first of many such meetings.

COMIX

George Metzger's MOONDOG 2 is out from The Print Mint, 830 Folger Avenue, Berkeley, Calif. 94710. The price is 50¢. Bob Sidebottom says of the lead story, "Metzger's study of the Japanese comic book shows through beautifully in his latest effort." The rest of the magazine contains "Kaleidasmith" -- revised from its original GRAPHIC STORY MAGAZINE appearance -- and "Mark of the Beast," which Metzger has published a page or so at a time in a variety of magazines.

A FINAL NOTE: This issue has been delayed by the publisher's illness. We will return to schedule next issue.

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